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FIGURE PAINTER ZINE

insight
interview

Robert Carlsson

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Nutsplanet
Eclipse Miniatures
Mr Lee's Minis
Kimera Models
Aradia Miniatures
Iter Miniatures
Gura Resin Kits
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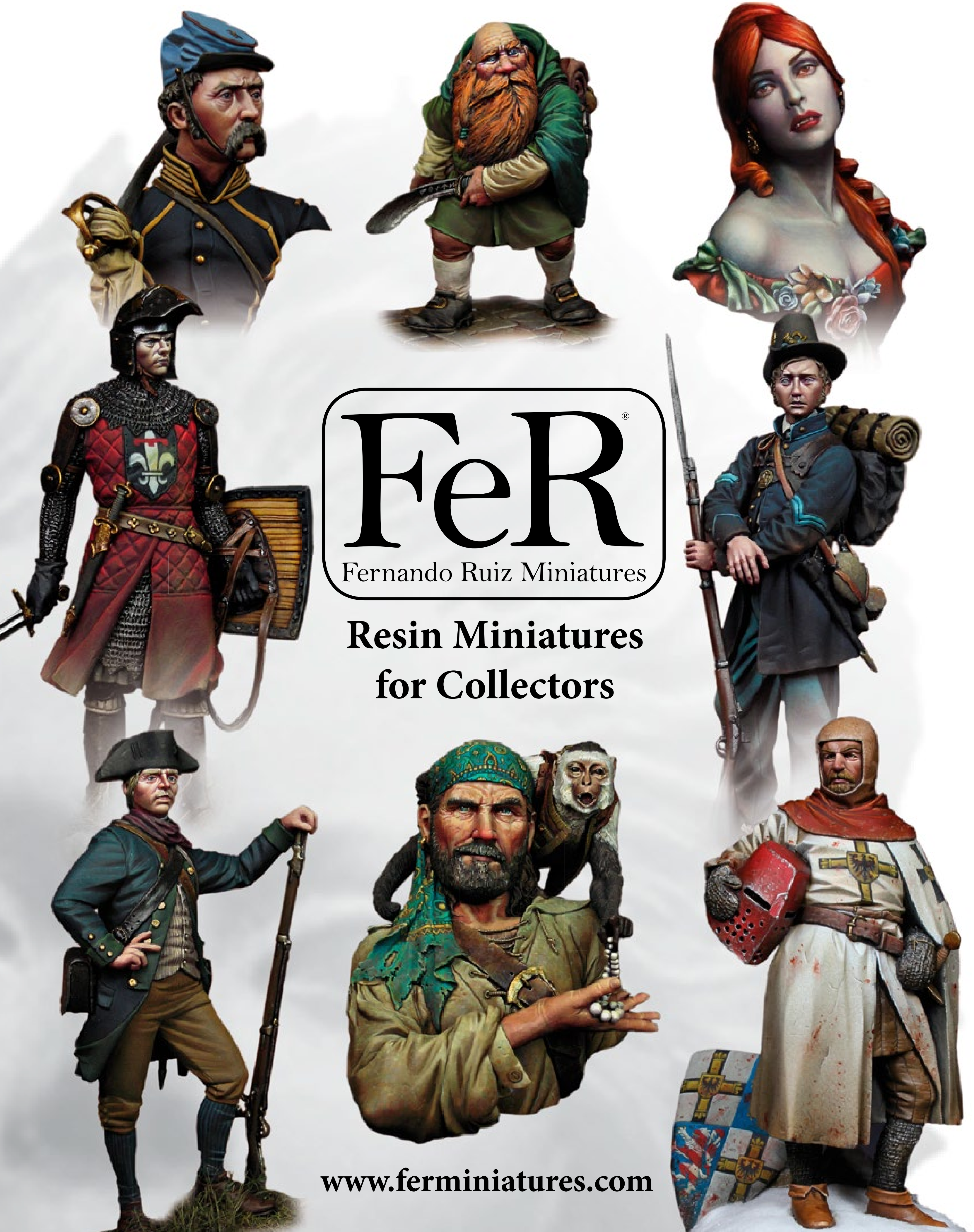

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Hi all. First up, I want to welcome you to issue 49 of FPM. With that done, I'd like to use this small platform I have to offer my say on a few things that have come up in the hobby recently.

Recently, while in conversation with a very successful miniature producer, he asked my opinion on whether he should release a (very) large scale miniature they are making. Having watched the production of the mini from its conception and eager to get my hands on something that size would be very cool I immediately said yes, thinking this a no brainer. When pushed, he told me that he was reluctant to do so because he feared the model being recast. To me, this is a very sad predicament that we now face. Miniature producers are scared to release their works, in certain scales, because of recasting. So, to all those that do recasting and to those that support them by buying their wares – thank you … You just made our hobby worse.

Secondly, recently there has been a lot of hype about some new tools on the market claiming they'll make you a better painter... THIS IS NOT TRUE! While the best tools of the trade are good to have for many different reasons, the only thing that will make you a better painter is practice. Keep pushing yourself and trying new methods and techniques, but most of all keep practicing!

Normal viewing will now continue ☺
Shane Rozzell, Chief Editor.

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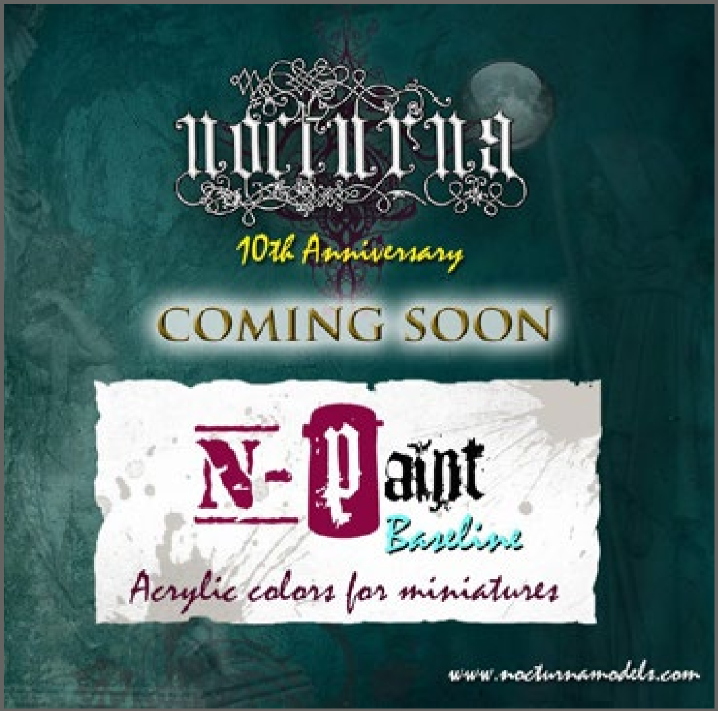
This year sees Nocturna Models celebrate their tenth anniversary and to celebrate they are releasing a set of paints. Nocturna aren't new to paints, they have several sets already available with some fantastic colours, so we're looking forward to these.



SharpenAir

Airbrushes.com now have the new SharpenAir™ Airbrush needle repair system in stock. SharpenAir™ is the first and only hand-held device that is designed specifically for repairing bent and damaged airbrush fluid needles. The concept and design were created by Chad Elliott, an airbrush artist, especially for the airbrushing community. SharpenAir™ works by utilizing multiple angles allowing your damaged needle to be straightened efficiently and with precision each and every time while maintaining its factory angle. There are four runners located at the bottom of each SharpenAir™ which are uniquely angled to do the work for you. At the end of each runner is a diamond-grit coated sharpening stone. These stones are made up of varying grit and work together to provide you with a consistently perfect finish. it also includes a Polishing Pad.

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1/24 SCALE SERIES
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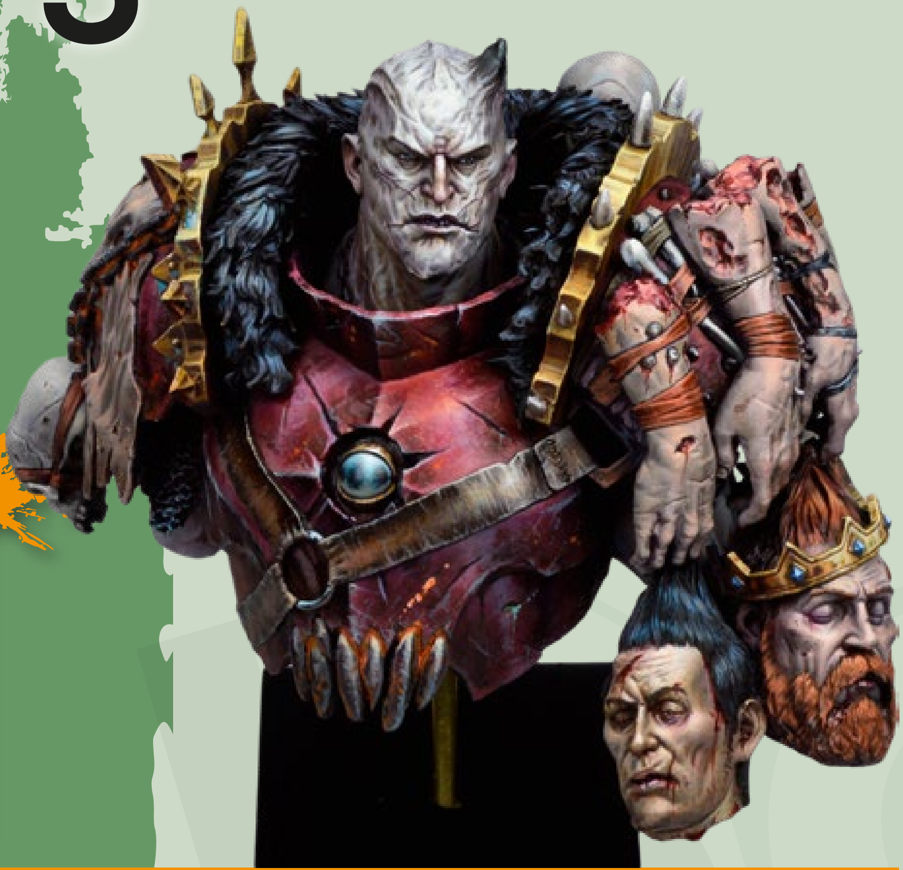


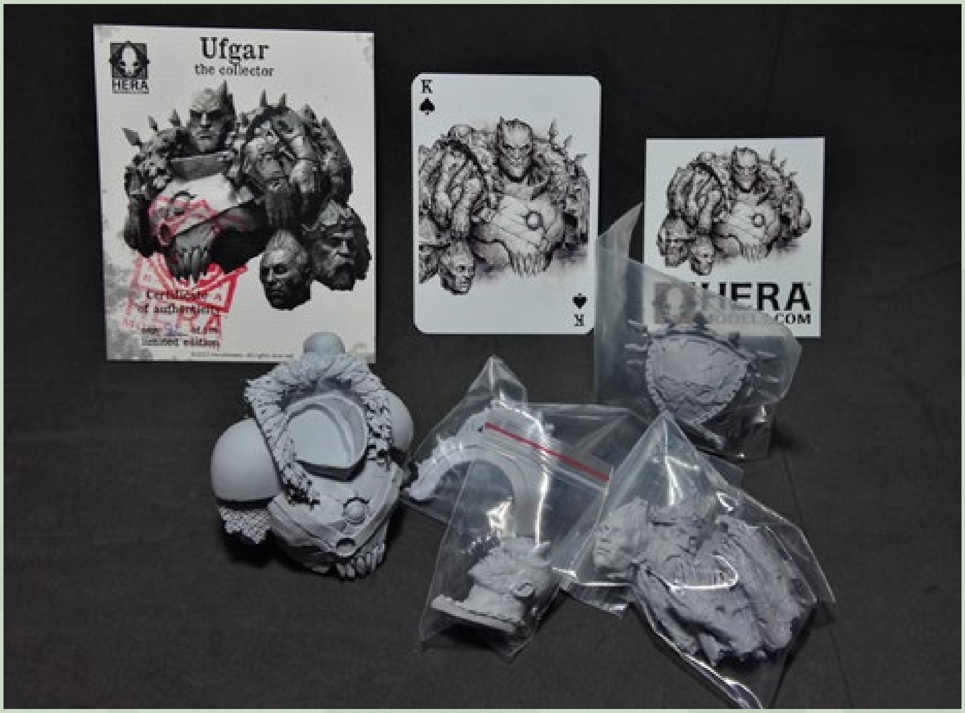
HeraModels' Ufgar

Some time ago, HeraModels sparked interest on social media with one of the latest digital sculptures by Raul Garcia Latorre. What we saw was a bust called Ufgar, about 1/12 scale (8 cm tall), that literally brought the already high standard of a great artist like Raul to new heights of detail and complexity.

The bust arrived in the web store in two versions, one limited to 100 copies and one as a standard production. While I have been so lucky and fast to get the limited edition, I am going to show you the differences between the two.

The box is the same for both. It is the usual cardboard box brand sealed from HeraModels, but considerably bigger than what I have experienced before and shown you in past reviews. The content certainly requires much more space to be safe and not extremely compressed. Some components are fragile, so this is by far the better solution.

The kit counts 9 highly detailed resin pieces for the limited edition, which fit perfectly with one another, and 3 less for the standard edition.



The difference in the kit itself involves one of the shoulder pads; the limited edition's kit has another additional piece that fits over the standard one. It is a series of tied hands, to which the 3 cut off heads are connected. This shoulder pad adds a lot of character to the bust, but it is so full of details and stuff to paint that the standard edition alone is already a great challenge for everybody. The differences between the two versions are not only on the bust itself, but also in the content of the box. In addition to the kit, there is a card with the limited edition's number of your model, a sticker with the original artwork and a matt black plinth with support.

The overall quality is stunning. The print is actually pretty perfect with very few thin parts to sand off. Assembling is easy in matter of fitting the single components because everything is precise, and nothing needs putty. However, the head trophies on his shoulder are connected to the hands thanks to some fingers that I am afraid are too thin to pin. I will honestly study the situation more to find a safe solution to carry the bust. The only other thing that needs a bit more cleaning is the resin between the fingers of the hands, but this is a matter of a couple of minutes.

The severed heads trophies are amazing. No part has fewer details, not being the main focus; they are actually like 3 more heads being taken from 3 other independent busts. The main head is full of micro volumes, details, veins or scars. It is a face which can tell many stories and have different interpretations.

In the end, we have in front of us a great sculpt from an artist such as Latorre that proves his skills once more.

The other fine detailed parts are the two shoulder pads (these two are the same for both the versions). The right one shows a series of bones and horns while the left one brings a wheel of iron arrows (typically reminding me of chaotic fantasy imagery), some human face skin and a skull.

Is it all? Is it enough? Obviously not! There are two more heads on the back, over the finely detailed and interesting fur. There is another smooth skull and a rotting human head in an advanced state of decay.

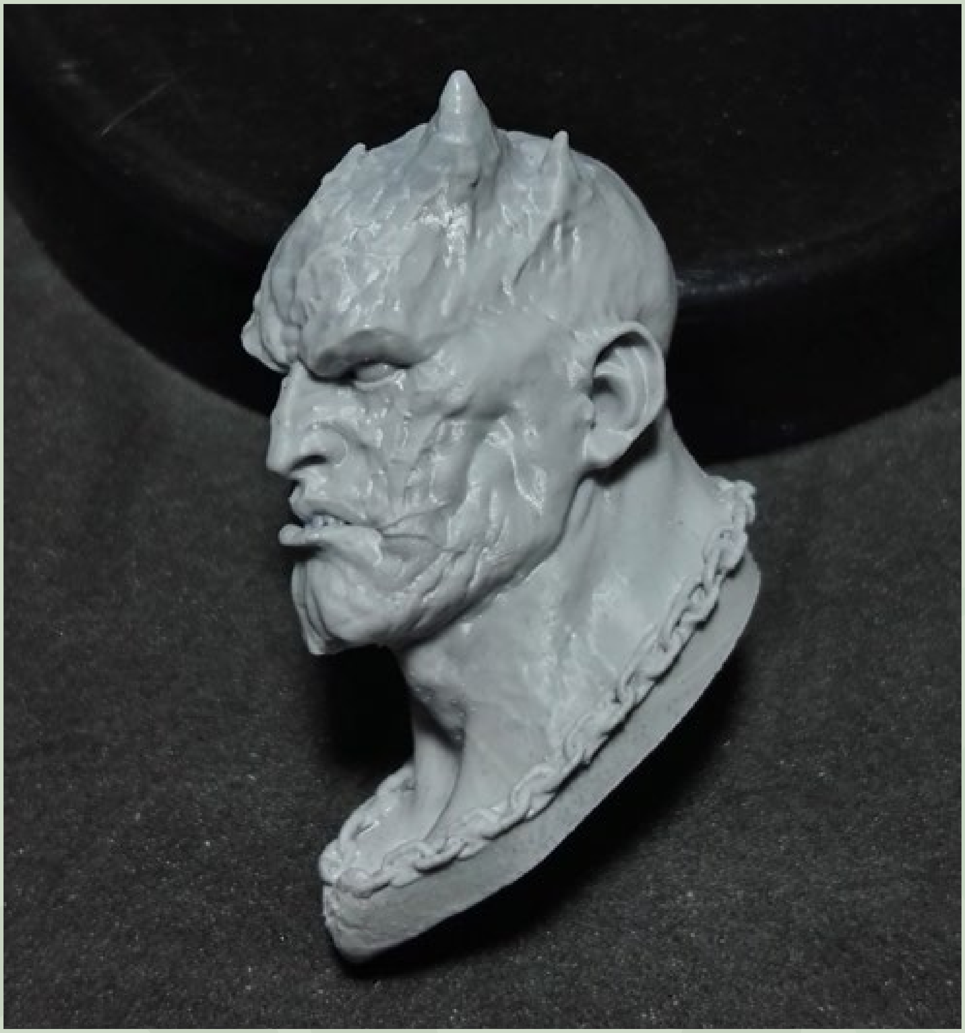
The chest plate of his armour is also far from boring. Here is another clear reminder of the fantasy chaotic imagery—there is an eye, over what looks like the teeth of massive jaws as "decoration".

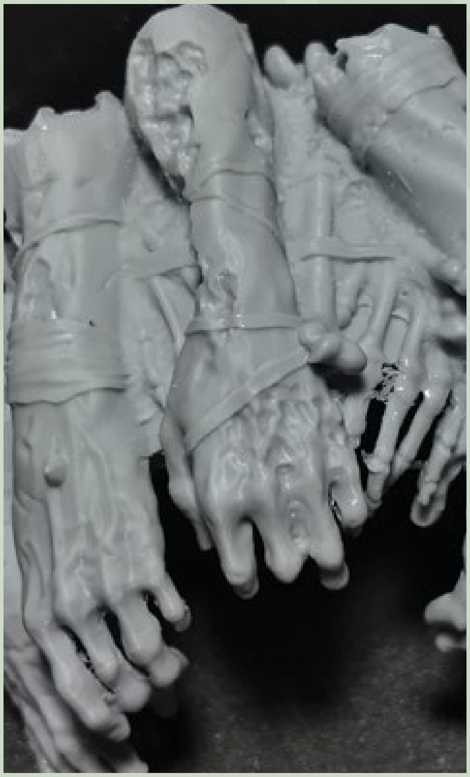
The last attribute I feel given to the bust is "majestic".

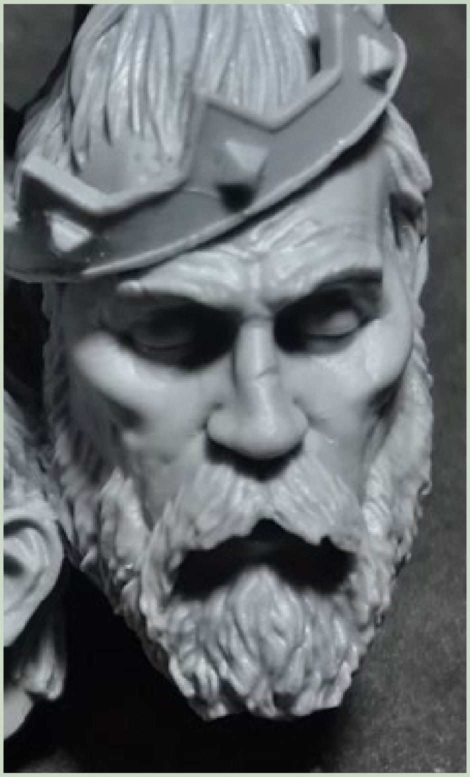
It's a massive, complex, detailed and impressive bust, both visually and pictorially. It is a very hard challenge I can't wait to face ... it is certainly one of the most complex and hardest busts I ever seen.

Actually, in my opinion, if it was a full figure, maybe in 75mm scale, it would have been easier to handle; but being a bust I feel obligated to give honour to every single volume the sculptor has created ... serious stuff!

In the end, I am more than happy about this bust in its scale and the quality, level of details and the additional contents in the box.







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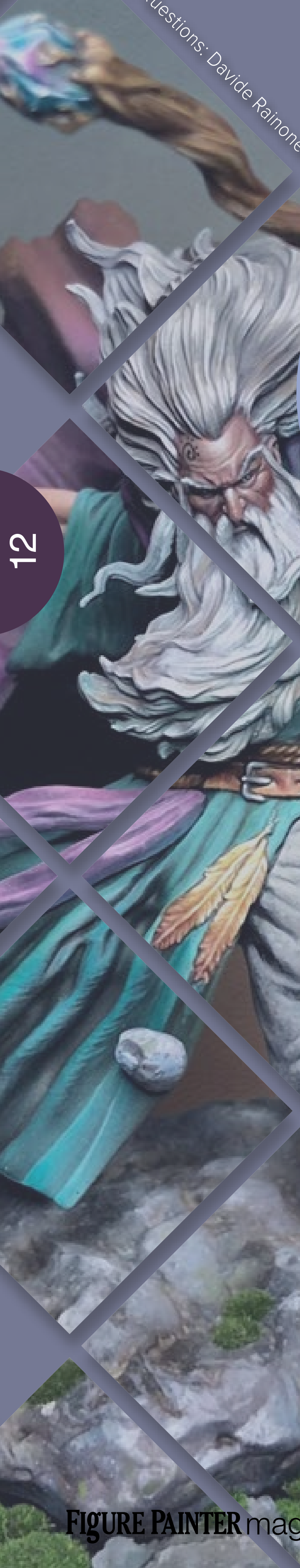
insight interview with Robert Carlsson

Words & Questions: Davide Rainone



GAMES WORKSHOP
The Fang
2013
Overall Winner

Place of origin? Sweden.

Years painting? Seven years.

Major awards? Various Gold, Silver and Bronze Medals in World Expo, Monte San Savino Show, and Scale Model Challenge since 2014.

Future plans? I want to develop my painting/creative thoughts even more, doing some exciting box art for companies and keep on painting for Studio McVey/CMoN, hoping to do more workshops/classes since I like to share my passion for this incredible hobby.

FPM is proud to host a new star rising in our hobby world as this month's guest. In a very short period of time he established his position as professional painter, becoming more and more famous and appreciated by hobby painters and companies. He goes by the name of Rogland – let's welcome this blonde Nordic guy!

1.

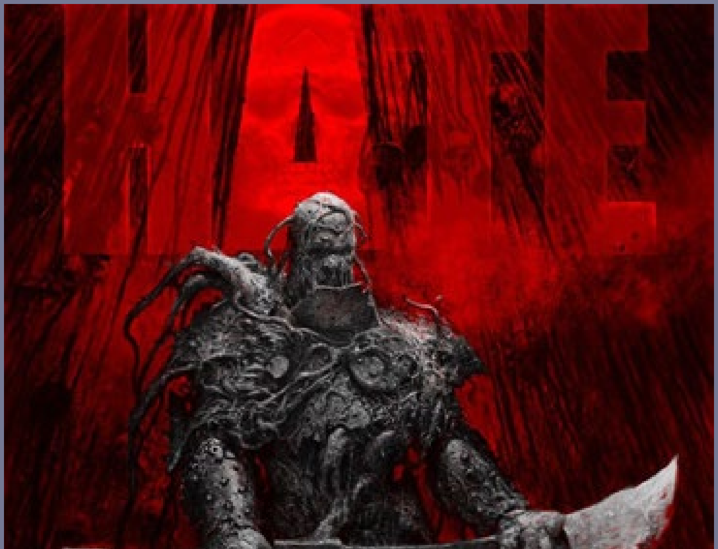
Let's start in the usual way. Please, talk us about your early period in miniature painting.

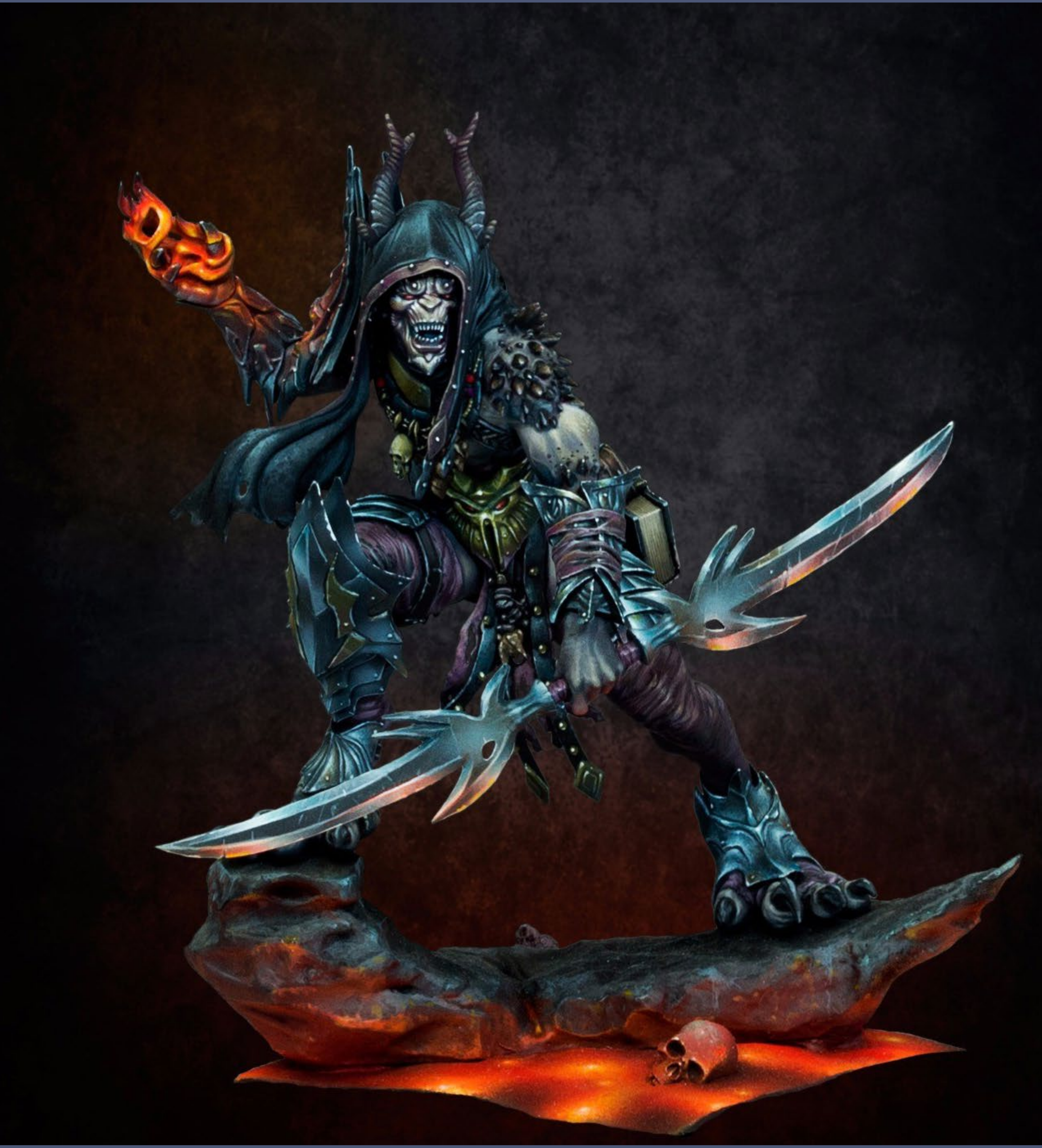
I started to paint one summer 7 years ago when I found some old miniatures in the attic; I painted them originally when I was around 12-13 years old. I can clearly remember travelling by train () into the city to go visit a game store called "Tradition" which sold Games Workshop stuff and a lot of other games/miniatures as well. I remember myself looking at some fantastically painted miniatures in the cabinets in the store, trying to memorize what I was seeing and then trying to replicate the paint job when back at home. I went back and forth between my home and the store a lot of times; crazy right!? Back then there was no internet. This period was very short ... then 20 years later, when I googled miniature painting—wow!!!!! Totally mind-blowing development! This world just opened up to me and I got obsessed! I bought a pack of 10 Space Marines and some colours and started to paint; I remember wanting to get a smooth blend, which was a very frustrating time! Basically, I painted every day the first 3 years (). Some people call this stupidity and others call it talent. I think all the miniatures I painted for myself has been a challenge in some ways. I always try to discover new things or improve what I already know; this is very normal, or it should be if you want to get good at something!

> In 2014, I visited Italy and the World Model Expo, the experience for me was incredible: I had never seen such high quality paintjobs.

2. What has been your personal artistic evolution and the turning points for your miniature painting?

I started my Facebook page around 2012 just for fun trying to connect with other painters and their work. To shorten the story a little, I started to get requests about commission works and I also attended some smaller competitions online and at my local GW store. To my surprise, it all went very well, so I thought to myself: “Why not to try to enter a bigger competition? Meet all the guys I looked up to and take some holiday?”. In 2014, I visited Italy and the World Model Expo. The experience for me was incredible: I had never seen such high-quality paintjobs in real life and the creativity was just mind blowing! This was also the strongest moment for me when I took gold in master painting ... I was so shocked! I think the biggest turning point in my painting was when I got in contact with Mike McVey: he liked my work and I did some “test” painting for him. At that time, he needed another painter for projects like The Others 7 Sins, Blood Rage, Rising Sun and my latest commission, HATE. Mike is always very honest and also very encouraging. I think this period, when I started to paint for him was a key development for me and my painting.





3. Could you tell us about your choice about to pursuing a mixed airbrush/brush way of painting?

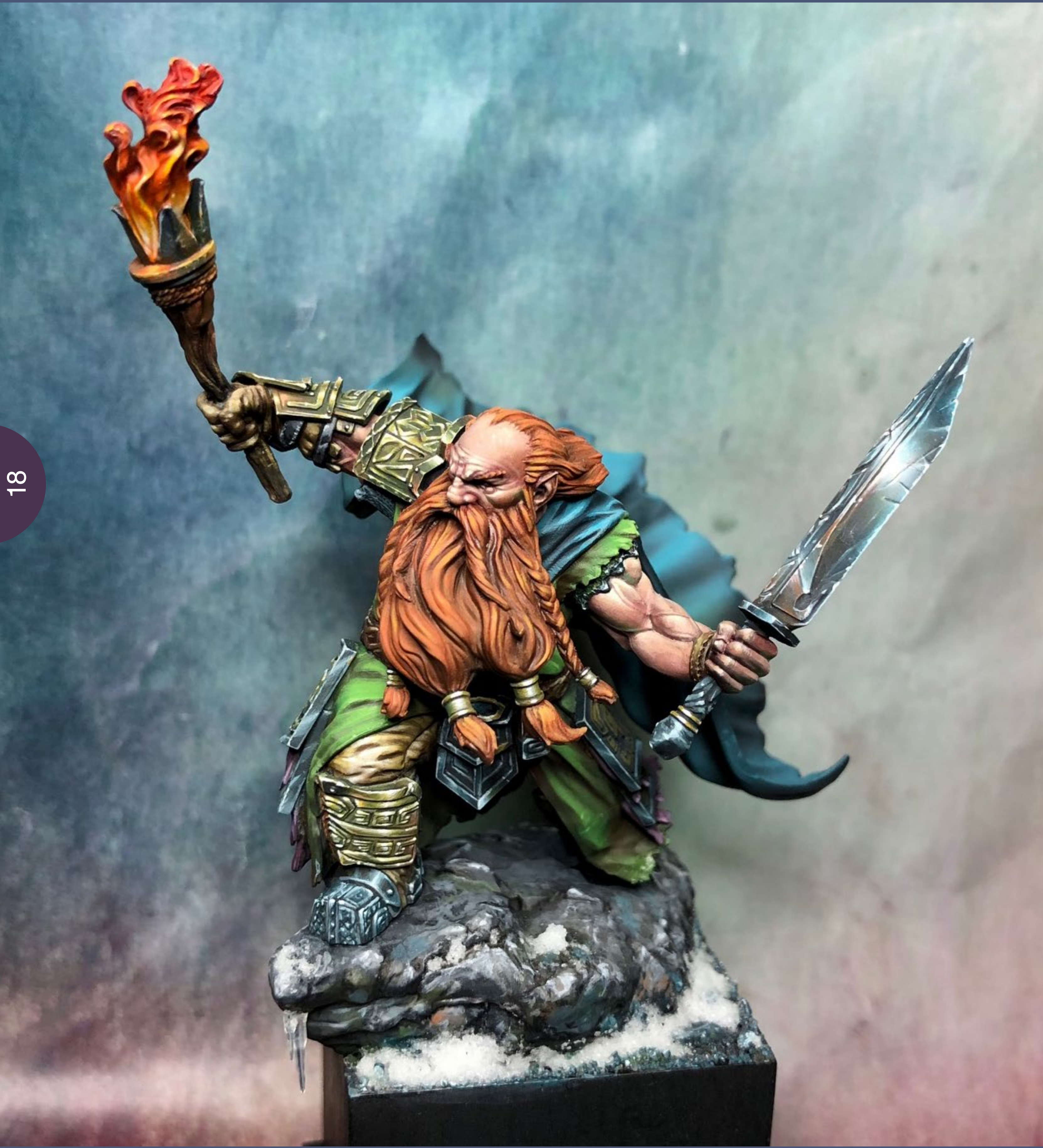
Quite early on I started to use an airbrush, mainly because I thought it was interesting, but also faster for some stages of my painting. In the beginning, I used it more; I basically tried to figure out how and when to use it. The airbrush is a great tool if you can control it. For me the airbrush is what it is: a machine made by machines, so the result speaks for itself. It will look like it is painted by a machine, which for some things is OK. I am mostly looking for a more natural and organic look, so to figure out how to combine the airbrush and a normal brush is therefore essential. I talk about this in my classes. I am an endorser of H&S airbrushes: I attended a couple of classes in their main office in Hamburg about a year ago or so.

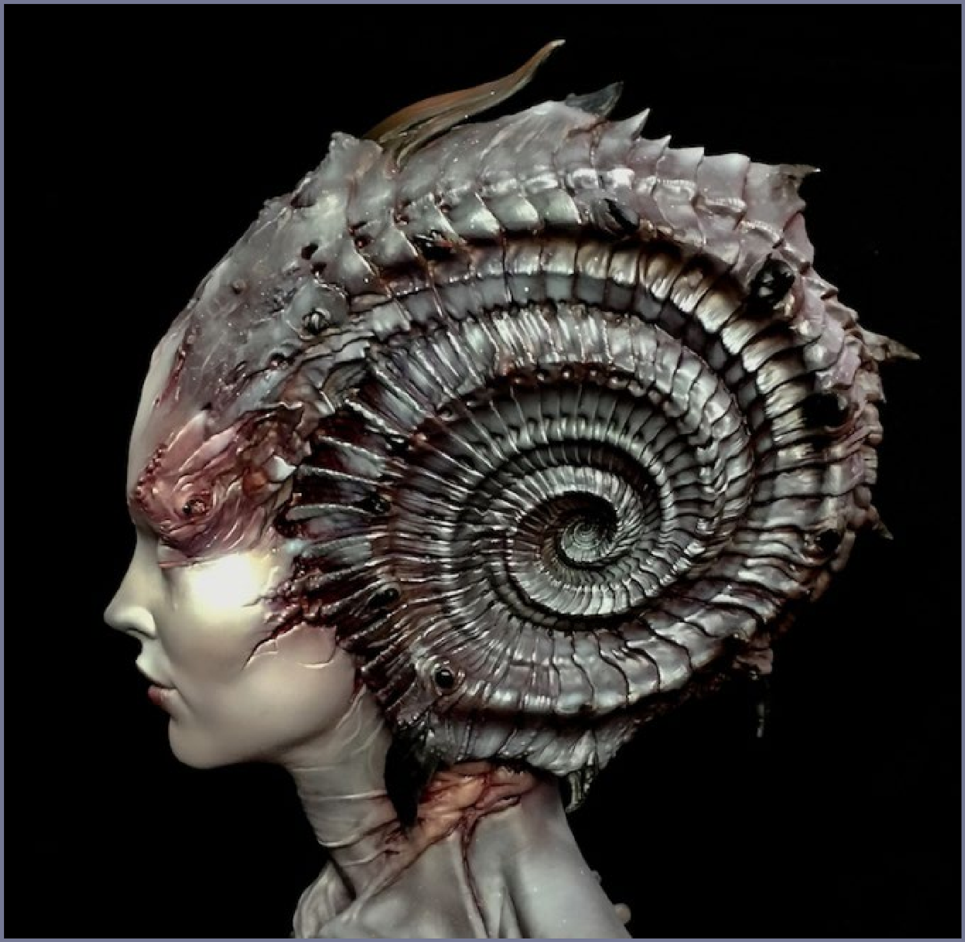
4. There has been many influences and teachers, but what are the most important aspects in personal artistic growth?

To improve further and because of my curiosity, I also attended a couple of classes years ago. Some friends of mine and I invited Francesco Farabi () to Sweden to do a class as well as Jesus Martin () to do one. This is basically all the teaching I got. I think everyone has something to offer; we can all learn and pick up something from other painters. All this information and experience you gain will, together with styles you prefer, form you and hopefully shape your own style.

My inspiration comes from different things. In the beginning, all great painters inspired me. Early on when I was discovering this world and I didn't know much, I was looking at some videos on Youtube: painters like Laurent Esposito, Allan Carrasco, and Julien Casses inspired me a lot! Later I discovered Alfonso Giraldes, Francesco Farabi, and many others ... Today, I cannot say a specific painter inspires me, but specific projects or paint jobs from any painter can do it. The most important thing is this: the feeling when knowing how great something can look if I just have the stamina to finish it, trying my best on the level I am at in that moment.

Usually when I paint something to the end, I immediately feel I can improve on the next miniature. This has always been the biggest inspiration for me and still is. Learn from yourself and your mistakes! Mistakes are good. If you can't handle them, you cannot become a great painter, musician, football player or whatever you want to improve. If you are afraid and just want it to look right from the get-go, well then, your painting will be 100% harder to do. By learning how to fix mistakes, it is easier just to paint freely and try to express something and then go back and fix whatever mistakes you want.



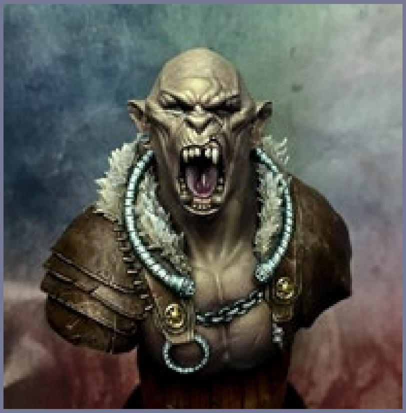


5. We know many painters from northern Europe, but it’s a wider area than we think… do you ever have moments of comparison or artistic growth with other painters from your country?

We have a few great painters in Scandinavia, mostly they are unknown or paint just for fun; it is not like in Europe where many are professionals or full-time painters. I don’t meet up with painters very often, because I don’t have time (). When I paint, I want to focus on my work and it mostly ends up with me “teaching” others. But certainly, sometimes it is lovely to meet friends and just paint and talk.

6. How do you combine being a professional painter with the role of husband and father?

I am a father of two lovely sons … the question is how I combine the family life with professional painting—good question! My family is very creative; my wife is an art teacher and a potter. We made our largest room in the apartment our “creative” room: we all have our own desk with a lot of things like clay, beads, paint, papers, you name it! The whole family can then be in the same room to create whatever we want. If I do not have time to paint, I try to do just something: clean mould lines, glue some parts, prime a model, etc. Obviously, sometimes I feel bad because I spend a lot of time painting or working.



7. What are the features a project of yours must have? How do you imagine it from the beginning to the end?

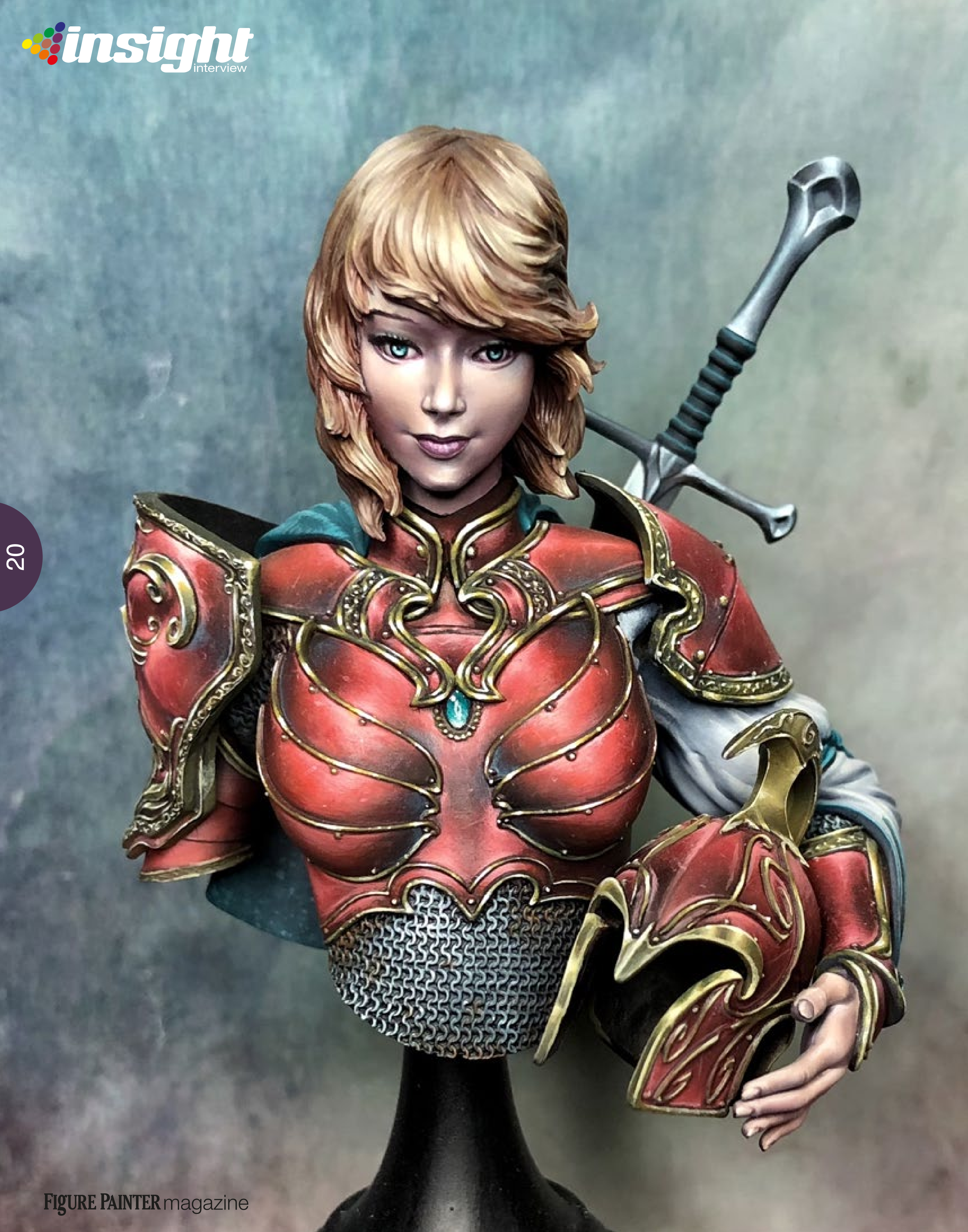
When I start a new project for myself, I mainly choose the figure because I love the sculpt () or because I saw another painter () and I got inspired.

My next step is usually to google it and have a look at other versions of this figure, or I collect material for inspiration … maybe I have never painted a material introduced on this particular miniature, so I need reference pictures.

Anyway, most of the time I can paint and “search” as I go on with the paint job; I have painted long enough to understand and feel what I need to do in order to be happy with my work.

Sometimes this comes easy and sometimes it takes more time, and sometimes it does not work at all or I totally lose interest.

As I go along with the paint job usually ideas will pop up in my head and I try them; often it works! When I paint a box art or something for a game, I have directions from the director or artwork to follow: my job is then to make it look close to the idea or artwork.



8. What are some goals you are chasing and want to achieve in the future?

In the future, I hope to continue doing this as a professional and keep on developing my skills, having fun, and collaborate with sculptors and companies.

9. Please, tell us a little about all your trips around Europe and your experiences in contests and events, etc. What do they represent for you?

I have been going to some miniature shows and competitions in Europe. After some experiences, I noticed several things that were important to me: travel is not cheap; we must pay for hotel, food, rental car, plane etc ... so I must choose what I really like!

I prefer places where my miniature friends go and where I feel good. For this reason, I love Italy: the environment, food and friends at Monte San Savino are just incredible!

Basically, I don't go if the focus is just a competition. It all has to be an experience, like a small vacation, to talk with friends and sometimes business as well.

10. Would you leave a message for our readers?

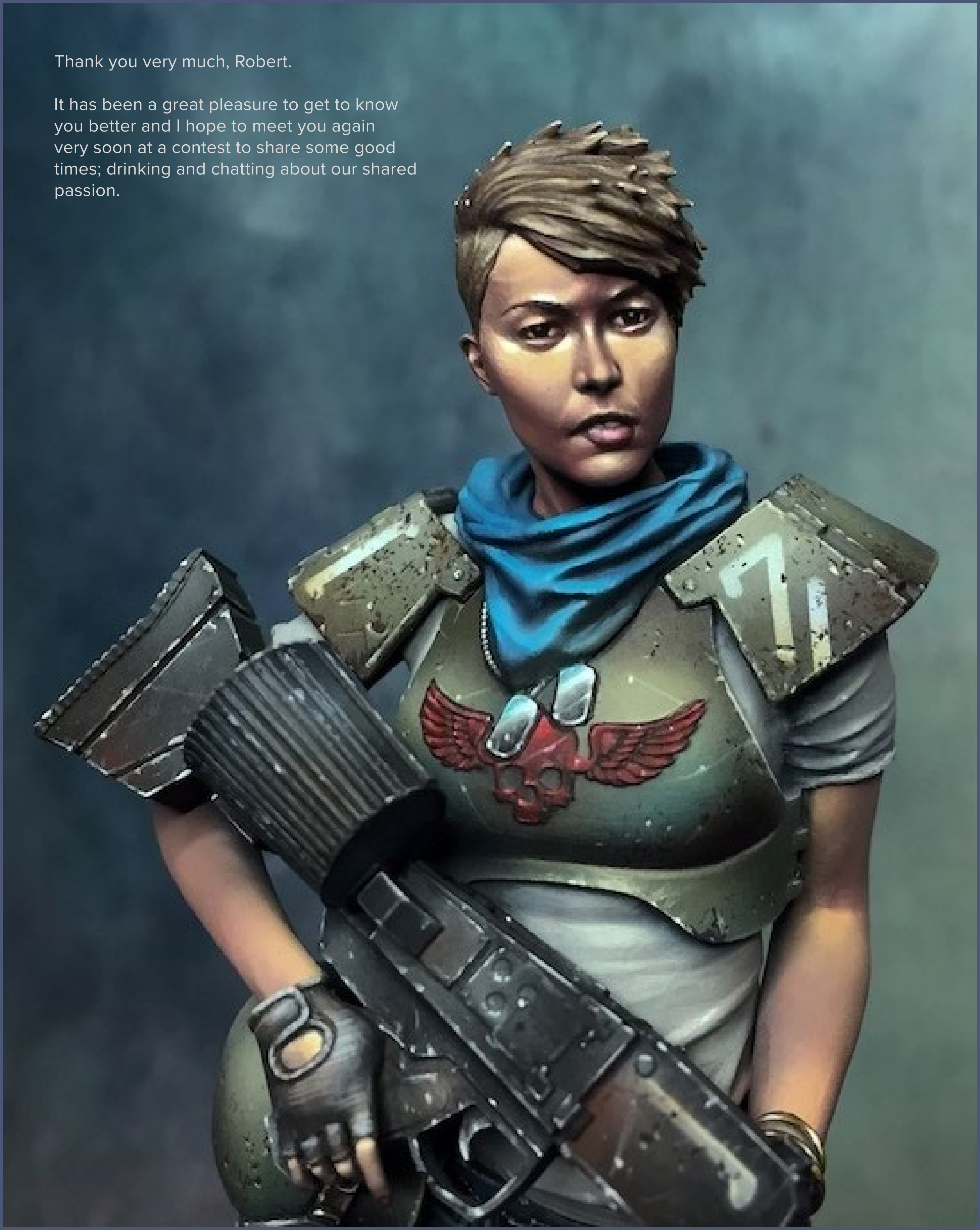
If I would say something to you, the readers, my students or people that like my work, keep on painting because you like it. Try to copy, listen and go to workshops. Always be focused on observation all the time. If you want something, whatever it is, work hard and never give up until you are satisfied!

Another thing that can be very important if you want to paint a lot is taking care of your body, especially your back! We don't talk much about this, but every time I ask the question to people at my workshops, almost everyone has experienced some problems.

Go to the gym, learn some basic stretch exercises for your back and if it gets worse, go to a naprapathy [chiropractic] therapist.

I do all of this, and it really helps a lot!

Good luck!



Thank you very much, Robert.

It has been a great pleasure to get to know you better and I hope to meet you again very soon at a contest to share some good times; drinking and chatting about our shared passion.

A Challenge to Paint...

By Adrian Hopwood

As part of the team that runs the Euro Miniature Expo, I get approached by quite a few people with ideas along the lines of 'Why don't you do this, that or the other to improve the show ...'

Now don't get me wrong; there are some good suggestions out there, and the team is willing to listen and implement anything that might make the show even better. OK, there are some foolish ideas too, but we'll not mention too much about them.

The idea for a Painting Challenge came from ***Luke Wilson*** and ***Ben Curry***. Whilst it's not a new idea to a couple of the continental shows, I don't think it's been done at a UK show since Games Workshop tried it in 1989 (*I think, if memory serves*). It was with a dwarf ... Yes, I've still got it somewhere.

Any road up—this seemed like a good idea and a suggestion was made for a large-scale fantasy piece to be the figure of choice ... Oh, hold on – you do know what a Painting Challenge is, don't you?

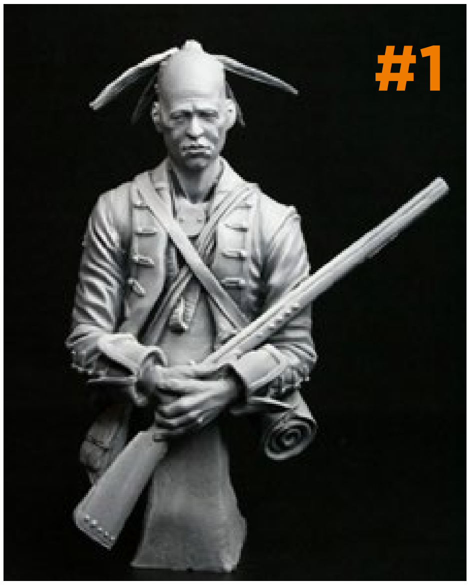
So, let's start with the idea. Select one particular kit, tell everyone which it is and set aside a separate class for it at the show. Give people enough notice and something that is popular and hopefully they get involved. This might mean digging in the loft because you've already bought it and just needed an excuse to paint it, or might nudge you to buy it because you were just needing a little push to commit to splashing out the cash ...

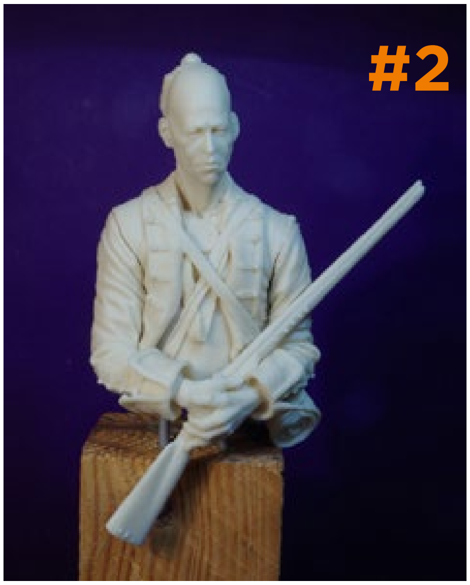
We've given enough notice. Come on, six months has gotta be enough for most, hopefully people will get something finished.

The idea then, is to take said model and, um, well, do something with it – paint it, maybe convert it ... make it yours. Surprise people with what can be done.

Luke and Ben suggested the Robot Rocket Miniatures Ko Hana half figure – a beautiful android samurai girl. Yup, I thought this was a great piece and one that people could go to town on with fancy paintwork.

Euro Miniature Expo is a multi-discipline show though, and whilst there's a very strong presence of fantasy and sci-fi, there's also a stalwart community attending who

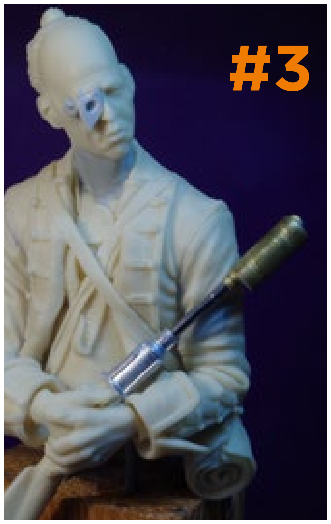


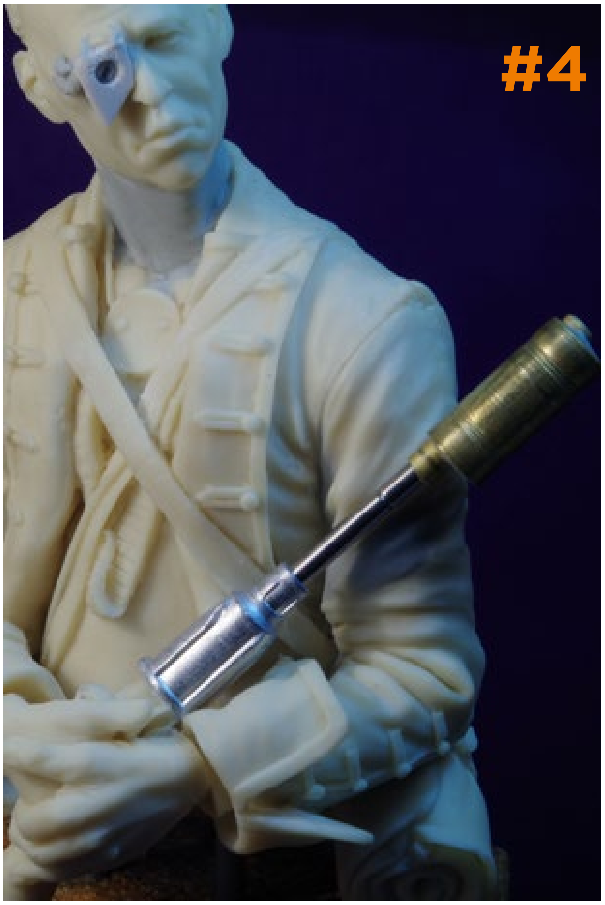


like historical pieces, too. Because of this and to balance things out, we thought we'd do something that no show (that we're aware of) has done and have two Painting Challenge pieces, the second one being an historical piece. Here's where the model for this article comes in. It's the ***Woodlands Indian 1770*** from Mitches Military Models. It's been a popular model, with a good amount sold. It's still available, so it ticks all the boxes; since I thought I'd start the ball rolling, I got hold of one and proceeded to paint it.

The problem is, when I get a chance like this, I tend to think sideways … You know, that "what can I do to make it different" kind of thing that I really shouldn't be allowed to do; so instead of just painting it straight out of the box, I decided to add a few things.

The box art of the proper model, sculpted by ***Carl Reid*** is shown here for comparison along with the model itself with some assembly by me. The arms are fastened on and the hands and musket sort of clip in almost without gluing when I test fitted them (see photos *#1* and *#2*). It's a good sculpt. The pieces fit together well, a little work can be done on the end of the musket by drilling a hole for the bore of the gun, but little else is needed apart from the usual clean-up of a few mould part lines.





Unless you're me, of course. I decided that drilling out the barrel of the musket was way too simple and proceeded to cut the barrel off right back as far as the hands, only leaving the flintlock mechanism behind attached to the wooden body of the gun directly beneath it.

To replace the section I'd cut off, I decided that I'd add something Sci-Fi, and take our Woodlands Indian into the future. I used a metal fluid injector (***don't ask me where this came from, several of these have been in the bits box for years and years!***) To this, I added several pieces of brass tube of various diameters to build up a silencer. I filled in each end with putty and joined the whole lot to what remained of the musket as shown in photos *#3* and *#4*.

Now the problem was that I'd started thinking, OK, the gun looked good, but the change wasn't that noticeable really, How about an augmented eye to aid our sharpshooter? It'd be rude not to after all, if the tech is available. So, out with a few scraps of plasticard, another raid into the vast and varied bits boxes and I'd superglued enough hardware to the side of his head to even give me a headache.

It wasn't enough though … what else could I do?

Now as is often the case for anyone who has begun "adding" to a model, there's always those mad ideas brought on by finding that bit, part or doodad in amongst the long-lost parts in the bits box that says "You just gotta use this". Either that or you remember a model that looked particularly cool and think you could do something similar.

I've always liked the WH40K universe, and as I thought more and more about this piece I began leaning towards some assassin for hire hailing from that dark and future era. On the original Woodland Indian there are several feathers that attach in to the sides of the topknot of hair. Ripe, I believe, to be replaced by wires that would allow him to connect in to some computer terminal thingumy. And after all, I'd just seen a fine selection of wires, guitar strings and the like in one of those drawers upstairs…

See where I'm going with this? So, mini-drill at the ready, I made the holes that would have accepted the feathers a little deeper, sized up some decent length of wire and bent them so that they would hang down the back of the figure. Whilst I was at it, I added one to connect to the gun (*OK, so it went under the right hand to be hidden and look like it was connected to the gun.*) This wire would come from the side of the augmented eye – obviously to upgrade targeting.

A salient point was made by my good friend ***Robin Snelson***, that although I'd taken the trouble to make the other wires end in connectors, what were their actual function. He was right, they didn't have an obvious point. I said I'd think on it.

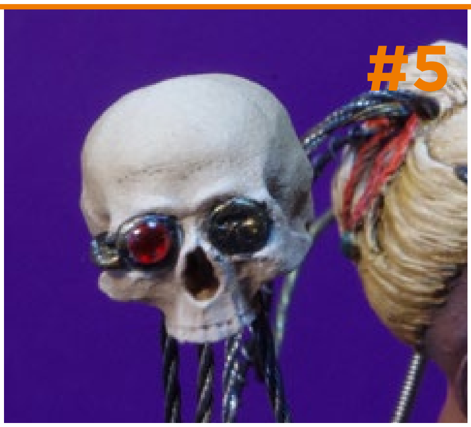
Probably not a good idea, but after thinking on it, my mind turned to the WH40K universe again and the little robot skulls and cherubs that the Adeptus Mechanicus employ — Hmmm, a return to the spares box then!

Actually, the spares box failed me in this. I couldn't find much in the way of skulls of an appropriate scale; I had plenty of old Verlinden heads, but no skulls. However, looking along the grey army shelves, there was the ***BrokenToad*** kit of "Alas" – a beautiful rendition of a seventeenth or eighteenth-century woman, made a little creepy because she's holding a skull in her right palm. A separate skull and the kit provides two, a grey resin one and a clear resin one.

Now please don't go asking ***Kris*** of Broken Toad, because I know he gets castings done as sets, so he doesn't get many spares. I didn't know this until I asked if I could buy a couple of skulls off him for this project. However, he managed to find some for me so our lass "Alas" isn't going without.

I used the resin skull from the "Alas" kit, along with a ***Verlinden*** 120mm head from the SAS figure they used to produce. This is a creepy looking head in a full-face mask and hood, perfect for that hidden horror idea.

Several holes were drilled into the bottom of each head, some more wires added and then knives, parts of plastic GW mounted figure lances, miniature gun barrels and watch cogs were added to the various ends. Assembled together for a test with some blu tack, the piece was starting to look just that little bit … strange!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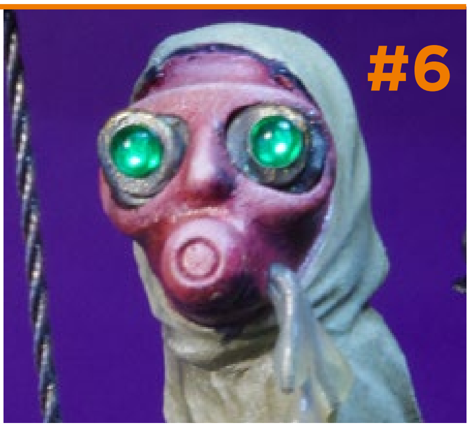
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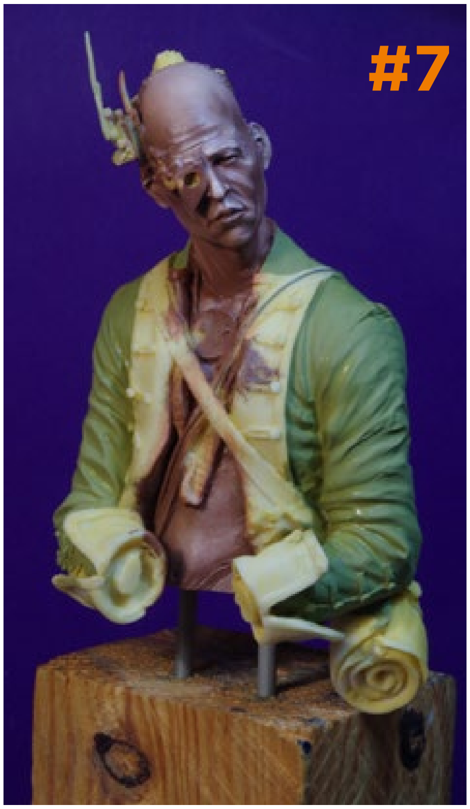
> **I've always liked the WH40K universe, and as I thought more and more about this piece I began leaning towards some assassin for hire hailing from that dark and future era.**

Painting was next and to be honest I went with the usual oils over acrylics like I normally do.

A little thought was put into the colours used – no bright red or blue for that coat, but a green to aid him when he's stalking his quarry. I made the bedroll a camouflage pattern, again with concealment in mind, and generally used muted colours so he would be able to blend in to the surroundings. I was really tempted to paint a camo pattern on the coat, but I think that would have been going too far.

The addition of paint can be seen in the photos *#7* through to *#11* for the jacket – which shows the addition of a matte acrylic base colour and then the oils added over the top and shadows and highlights blended to the relevant areas whilst the paint is still wet. To get the oils to turn completely matte when dry, the undercoat helps soak up some of the oils, plus putting him in a warm place to dry helps get rid of any residual shine as well.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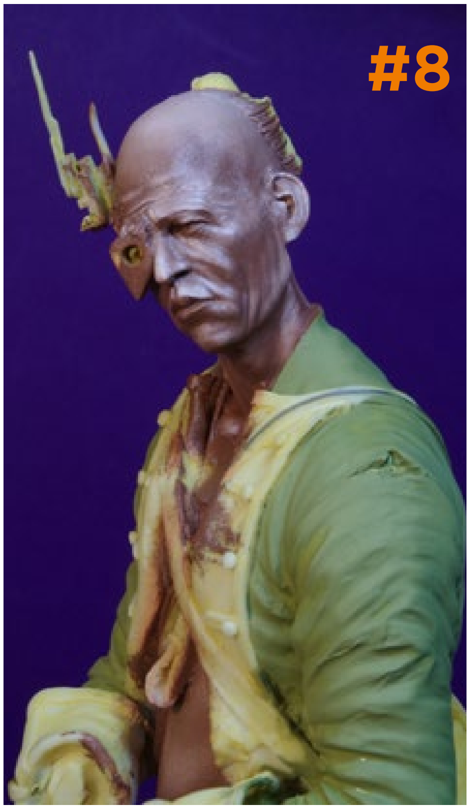
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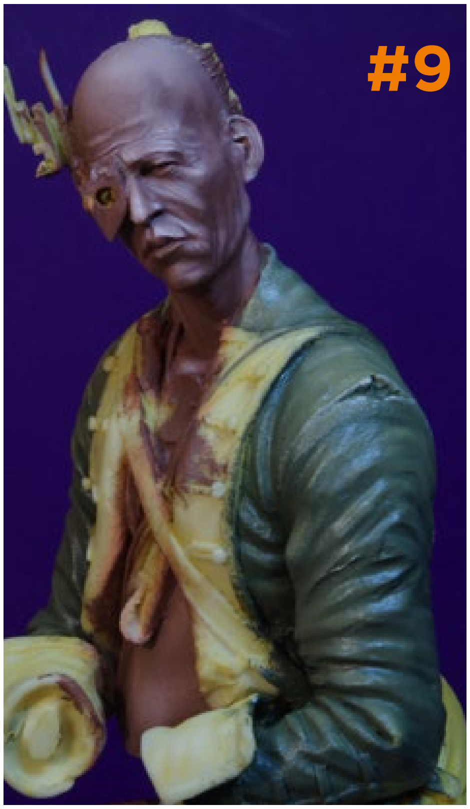
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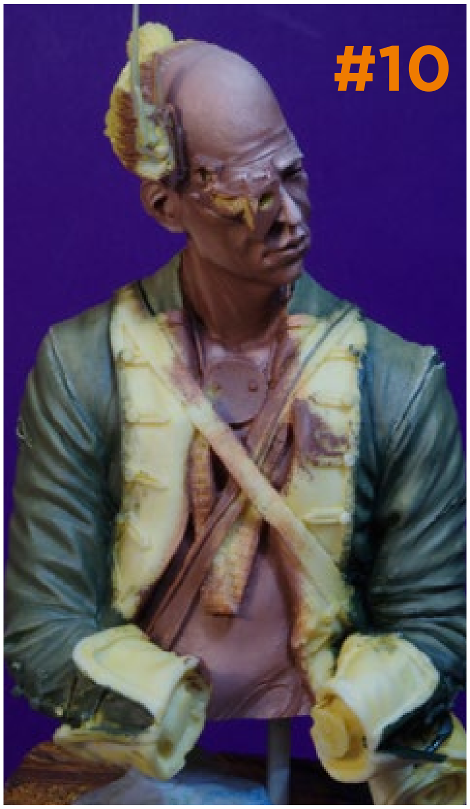
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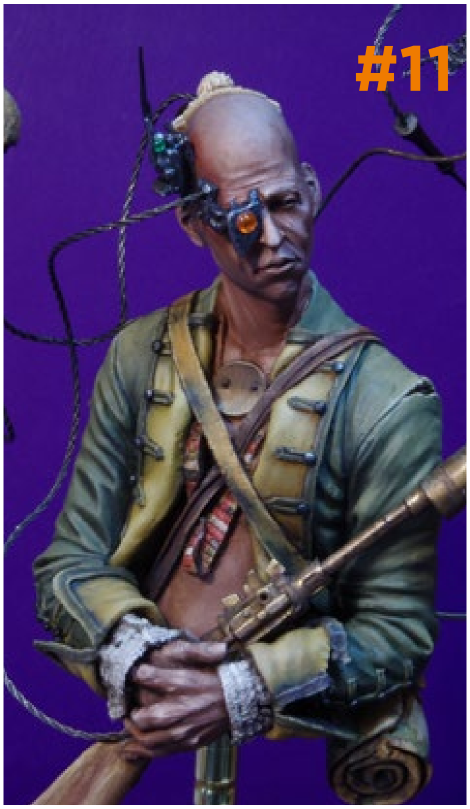
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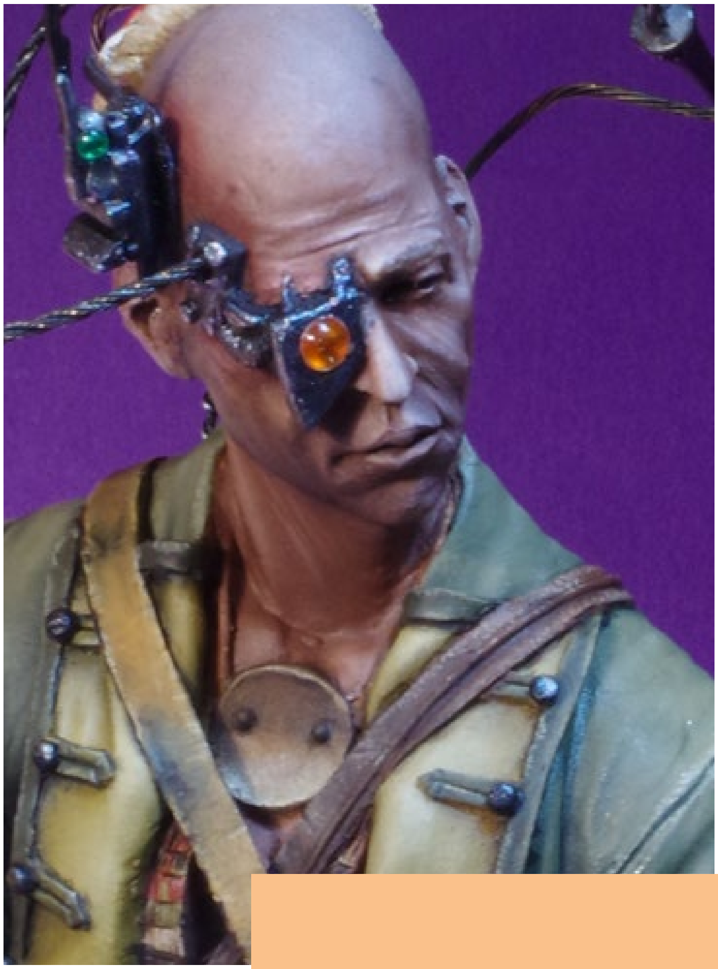
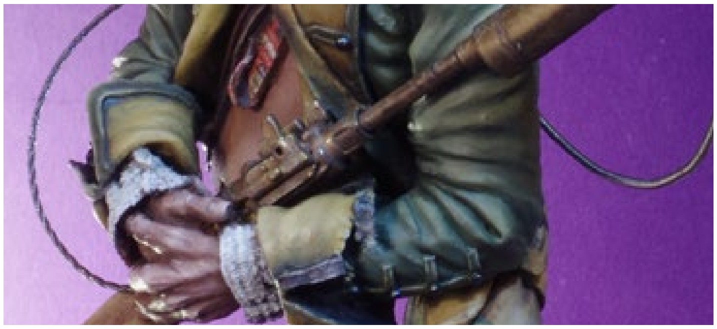
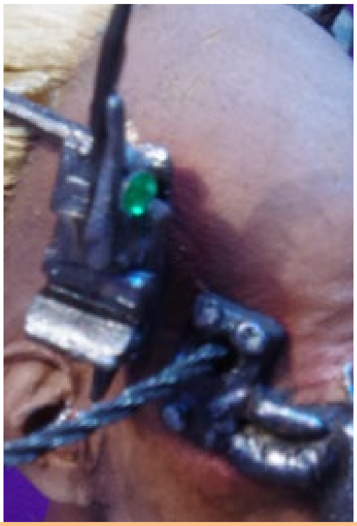






Once painted, assembly was fun. I wanted to hide the joint of the hands to the wrists, and (*you know what's coming here, don't you?*) whilst I'd been looking through all the bits and bobs I've accumulated over the years, found some short lengths of lace (*haven't a clue where it came from, I'll be honest*). This was absolutely perfect to make some fancy lace cuffs to line the leather coat cuffs. A little trimming with scissors, a slathering of white wood glue on the lace and a little bit of gentle persuasion with a blunted cocktail stick got the lace into position. Let it dry, recoat with watered white glue and it's ready for painting in a grubby yellow/white.

The real amusement, though, began when I added the skull and the SAS head. Without the blu tac, I found that superglue just wasn't strong enough; plus, the wires for the SAS head needed to be stronger to hold the thing in place rather than droop around like an unwatered plant stem. I augmented the initial wire with a thick guitar string which held the SAS head up a lot better. Both heads still waggle about like some mad bobble–head toy. It's interesting and entertaining at the same time!

The final touches were to add several glass lenses from the company Little Cars. These are silver backed coloured glass and come in various sizes. I added two to the augmented eye gizmo, and a couple to the SAS head and the skull. Plus, further ones to the little cog things that sprout off the heads.

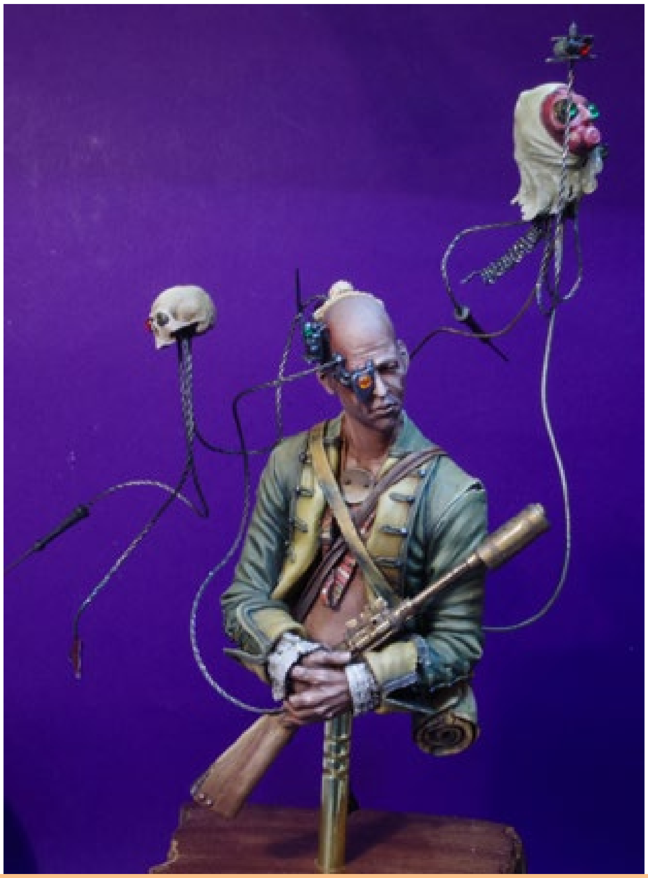
The final shots show all this, hopefully to good effect.

So, reactions from friends after all that thought, preparation and planning (*OK, not the planning, there was precious little of that, to be honest.*)

Generally, people asked what substances I'd been abusing, and comments such as 'I wasn't expecting that!' abounded. Not sure whether this was good or not, but a couple of people got the drift of what I was trying to do ... I think!

What was I trying to do?

Well, to show that an historical piece can be taken and made into something different, and that the ***Painting Challenge*** is more about having fun and maybe doing something a little daft, rather than getting all serious about what we're painting. Yes, there is a competition class for these to go



in at ***Euro Miniature Expo***, and it'll be judged to the same standard as the regular classes, with the possibility of gaining the same type of prizes (Gold, Silver, Bronze and Commended) plus extra prizes from Robot Rocket and Mitches Military Models for the models that they like the most.

The fun here being that whilst the models will be judged and awarded medals, the manufacturers can ignore those results completely and award to the pieces they like the most, and this won't necessarily agree with the Euro judges. That'll make life interesting!

Back to the title for a second – was this "a challenge to paint?" No actually, it was different from things I've done for quite some time. The release of not having to research a piece, to add things here and there thinking only about what they might be for, was relaxing. Whether the piece works or not is neither here nor there, it was a flight of fancy, a lot of fun and I do hope I've not upset the chaps at Mitches or ***Carl Reid*** with what I've done here.

Painted straight from the box, this is a really nice piece. It's colourful and evokes a time when the Americas were being colonised and fought over for land and resources. In other words, it's a great kit just painted proper like. They should have known better than letting me loose with it, really. ☺

Anyway, blame ***Luke*** and ***Ben***, that's what I say! ☺

Now just to clarify, this here mess I've made of this model will be on the same table as the Painting Challenge class, but it won't be in the competition; however, with people's indulgence, I'll put it on display. No prize for me – this lets me off the hook, because I'm hoping that you folks are going to support the Painting Challenge and really WOW us with your interpretations of the two models – ***Mitches' Woodland Indian 1770*** and ***Robot Rocket Miniatures' Ko Hana***.

Come on ladies and gents, I'm looking forward to seeing what you can do and no, you can't borrow any of those substances (real or imaginary) that made me produce this to help you do something unbelievably mad. ☺

Thanks for reading.

Adrian

Unboxing

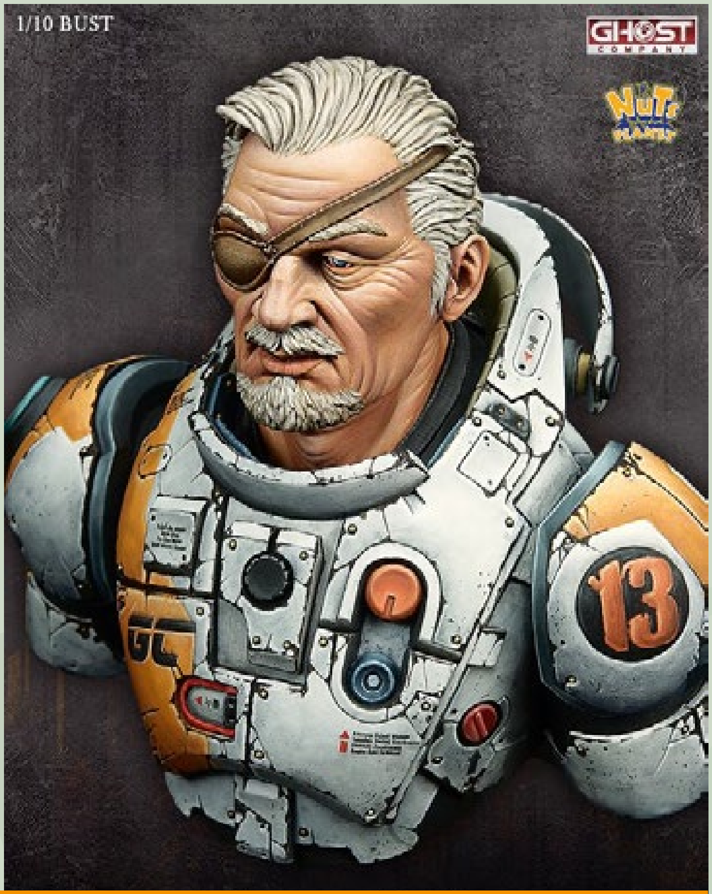
by **Marko Paunovic**

Details

Price:	60USD + p&p
Scale:	1/10th
Material:	Resin

Available from

www.nutsplanet.com

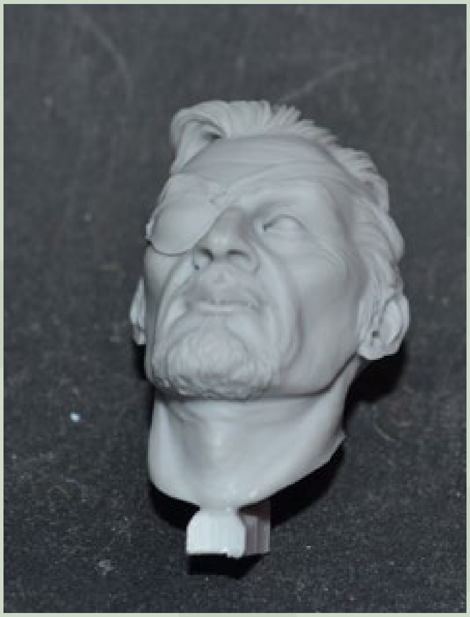


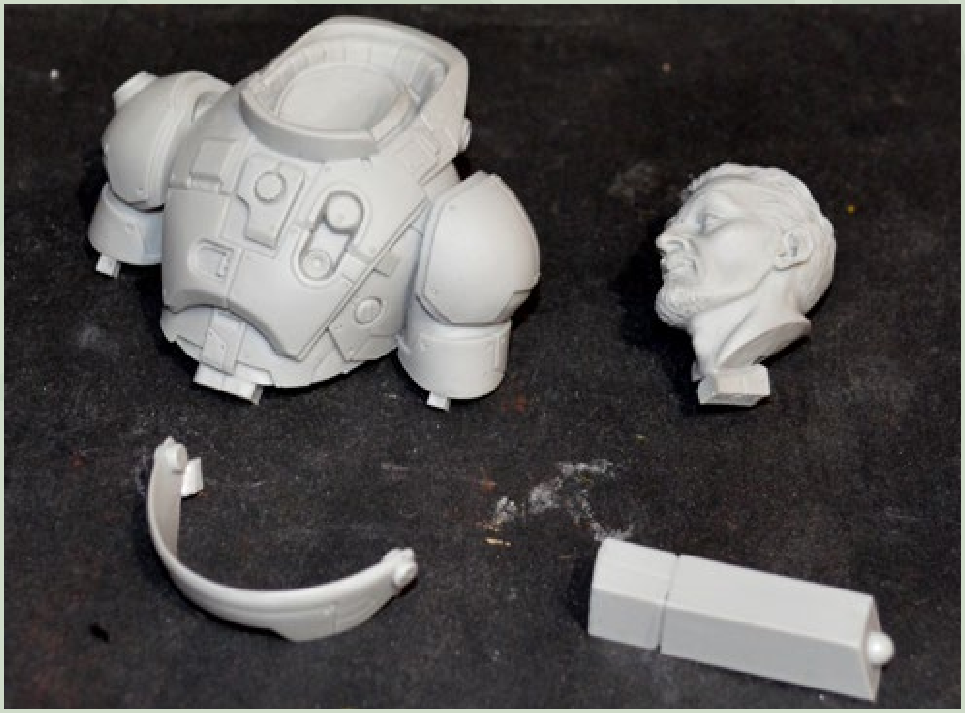
Nutsplanet's Chief Liam

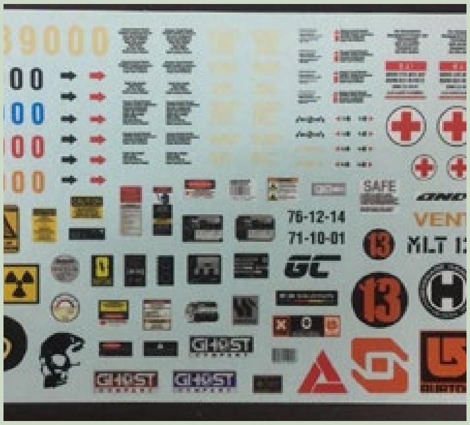
Chief Liam is a 1/10 bust that comes in a standard cardboard box that Nutsplanet kits come in. The four-piece bust is securely placed within it and secured with three perforated foam layers that really prevent damage. Beside the bust, there is also a decal sheet with plenty of decals for your bust. This is a really cool addition; however, the sheet is slightly longer than the inside of the cardboard box, so no matter how you package it, it will get bent.

The bust, when assembled, depicts an old veteran of at least one skirmish in which he has lost an eye. The eye patch makes him look like a sci-fi pirate, although his overall look is well groomed with a neat beard and moustache and a nicely combed haircut. Apart from the eye injury, he doesn't sport any other battle scars. His facial features, like the mouth, nose, eyes and especially ears are superbly sculpted which is matched by the casting as well. Wrinkles and neck muscles are nicely sculpted as well, and so is the hair.

The torso is a one-piece cast depicting upper torso and both shoulders. The protective plate suit is sculpted and cast with plenty of details (like bolts and other small pieces) that will enable any painter to paint this bust







with relative ease. Around the neck, the inside of the protective suit is also sculpted with plenty of detail and the fit with the head piece is perfect. There are three small indentations on the torso. Two are located on the back side of the neck protection that are a perfect match for the additional armour. The third indentation is underneath the torso and is made for the straight edged pillar made for carrying the bust. It is perfectly centred which will help with positioning of the bust to the plinth.

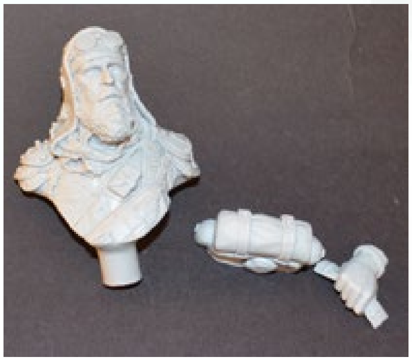
The cast is really good, with plenty of details that are clear and well accentuated which will provide the painter plenty of room to show off his skill. The parts fit together nicely and there is only minimal need for prepping that will mostly consist of removing the tabs from the underside of each of the parts. Careful blade work will be all that is needed.

by
Marko
Paunovic

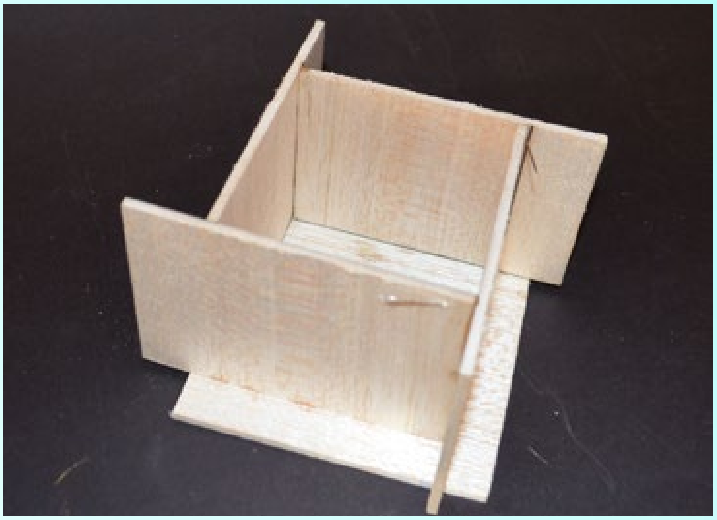
FROZEN STIFF

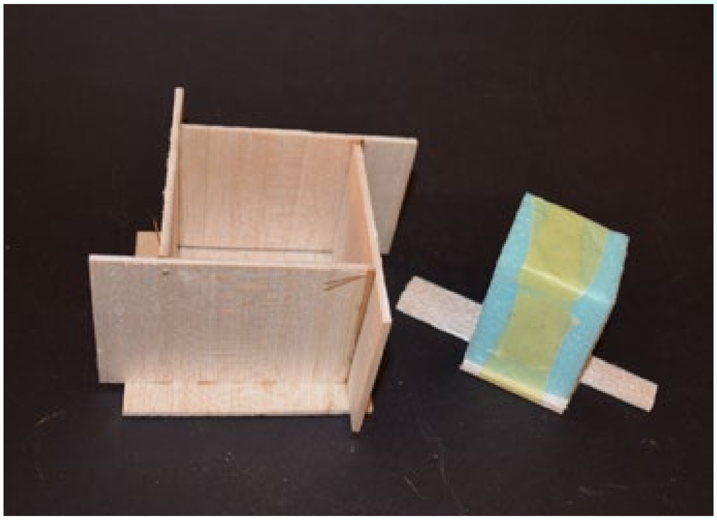
STEP-BY-STEP TUTORIAL

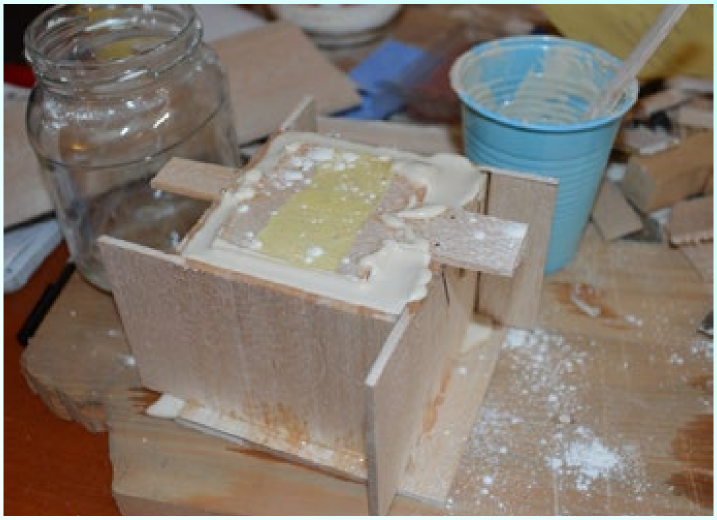
In the last few months of 2017, I was busy participating in the Iron Painter. Participating in such a cool event like the Iron Painter, where you are surrounded by great artists and are pushed to your limits, makes you improve your abilities. This year was no different. So, while competing in the last round, when the 'Snowpocalypse' theme was announced I decided to do a different take on a bust... and make it into a full-fledged diorama.



Iron Painter, for those who do not know, is an online competition organised by Wyrd Miniatures. The competition is based around several rounds (usually 5 or 6) in which painters are paired one against another with the winners progressing to the next round. Each round has a specific theme and once it is made public along with the pairs for the round, painters have 2 weeks to finish their entry. They are then judged by a panel of judges. The final round theme, as already mentioned, was 'Snowpocalypse'. When heard it, I figured that most of the entries wouldn't be serious, and in fact would be quite quirky. Therefore, I decided to go a different way. As the miniature of choice, I picked The Wanderer by FER Miniatures. Around the bust I decided to build a small diorama and slant him a bit as though he's frozen, half lying in the snow.

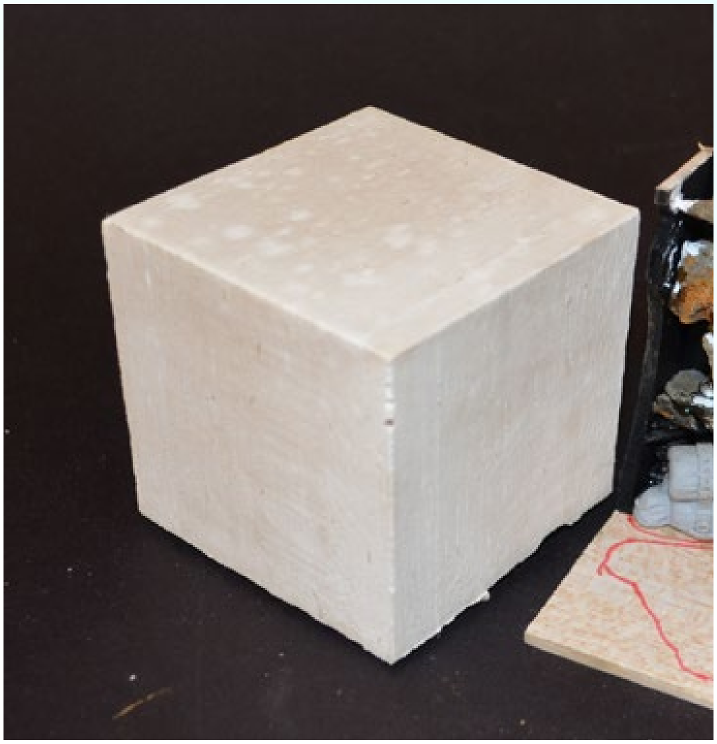






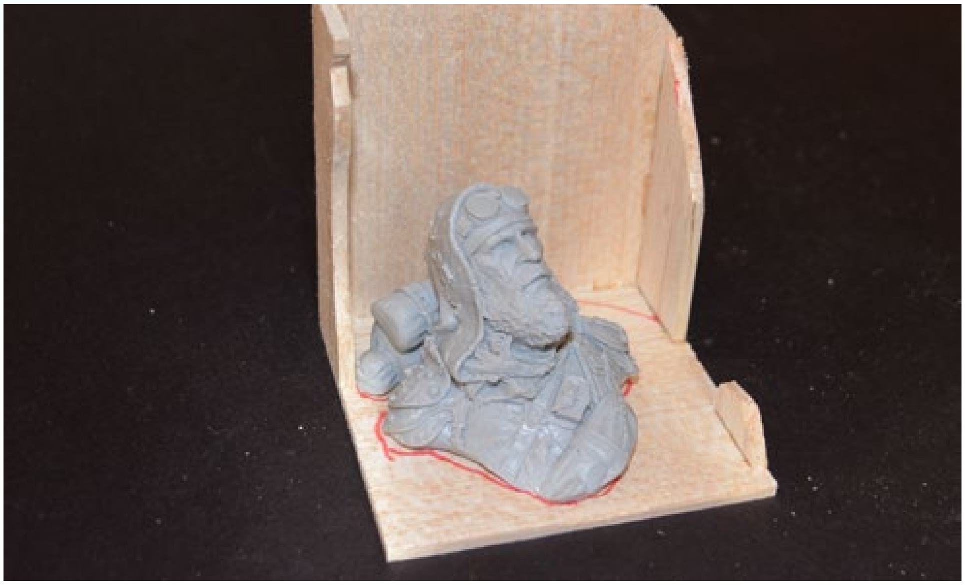
Making the Plinth

For the base I needed quite a large plinth and I didn't have any lying about, so I decided to make my own. After checking the size of the footprint of the bust, I calculated that I would need about a 7.5 x 7.5cm base. To make it out of plaster would mean it would be rather on the heavy side so I had to make the plinth hollow. The sides of the mould for the plinth were done from 4mm thick balsa wood. I didn't glue them together and for fixing them in place I used pins. This would enable easier removal of the plinth from the mould. I used HD Styrofoam to make the inside of the mould. By using this, I saved about 60% of the final weight of the plinth. Once the plinth was cast and dry, I removed the sides of the mould and used my disc sander to sand the irregular mould lines and excess material.



Preparation and Making the Base

To place the bust at the correct angle, I needed to sand the bottom side of the bust. Again, I turned to my disc sander. It took several attempts to get it to right position and once I was satisfied with the result, I used 4mm thick balsa wood to make the back and the sides of the diorama. Inside, I would make the cliffs.



Clay schist

Very fragile silky rock

Clay schist is a metamorphic rock formed under the influence of high temperatures and pressures in the Earth's core by the transformation of sedimentary rocks - shale. Its silky shine is due to the mineral mica of which it is partly formed. It is easy to recognize them by the shine they produce when exposed to sunlight.

Reminder; all metamorphic rocks are made of the already existing igneous, sedimentary or metamorphic rocks.

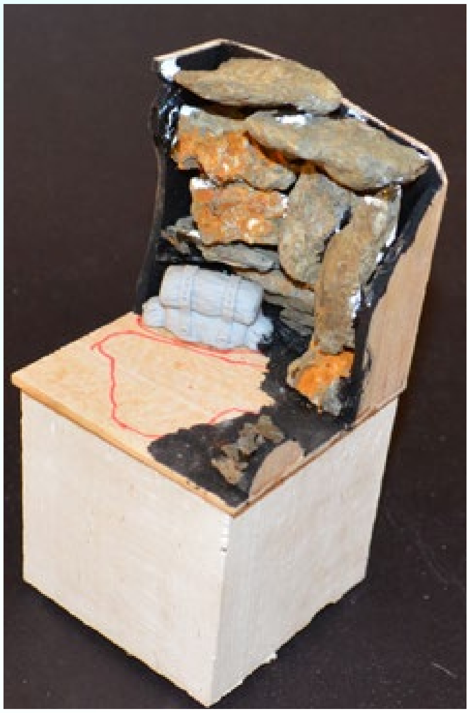
Schist

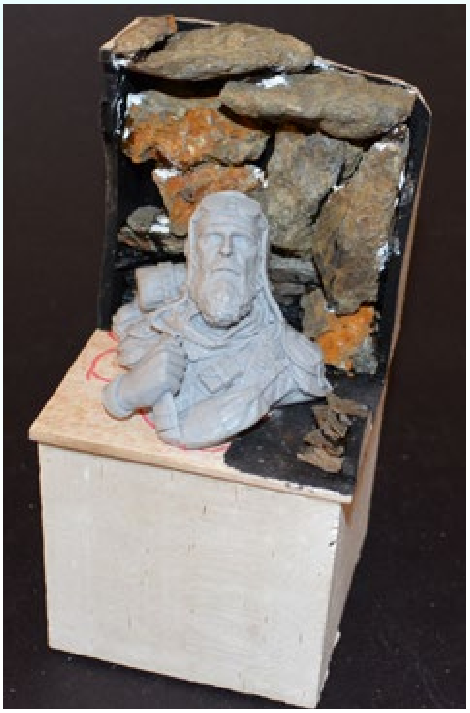
A coarse-grained metamorphic rock which consists of layers of different minerals and can be split into thin irregular plates.

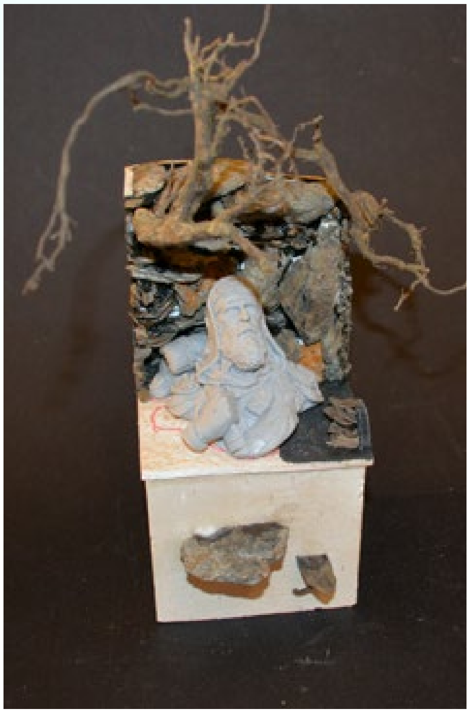
Ideas

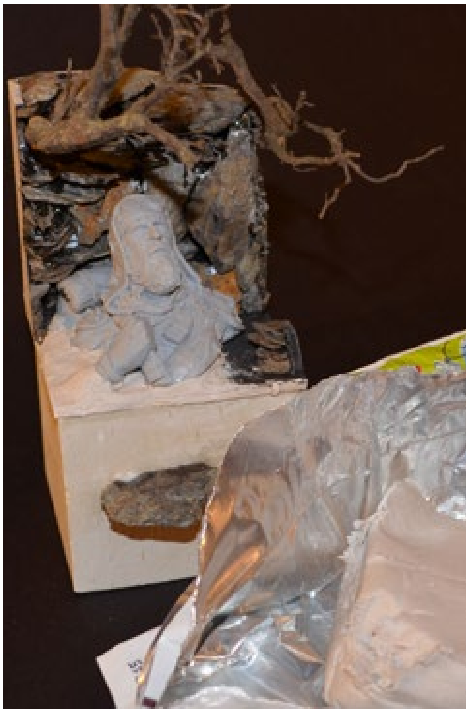
During my Snowpocalypse entry (Frozen Stiff, as I began to call it at this point), I used clay schist to make the cliffs. For this build, I needed only a handful. Fortunately for me, Medvednica mountain, next to Zagreb where I live, is full of this metamorphic rock, so I decided to take a hike with a mate and go gather a bagful of broken stones. During these hikes, I like to take photos of nature as it is really a good source of inspiration. Once back, I had to wash the stones in soapy water to remove the dirt because the paint wouldn't stick to the stones properly otherwise. I used warm water and several repetitions of the process until I got almost clear soapy water. I left it to dry for a couple of days near a heater. When the slate was dry, I stored them in two boxes. One was for really large pieces and the other was for smaller ones and debris. This would speed up the process of choosing the stones while making the river bank and cliffs.

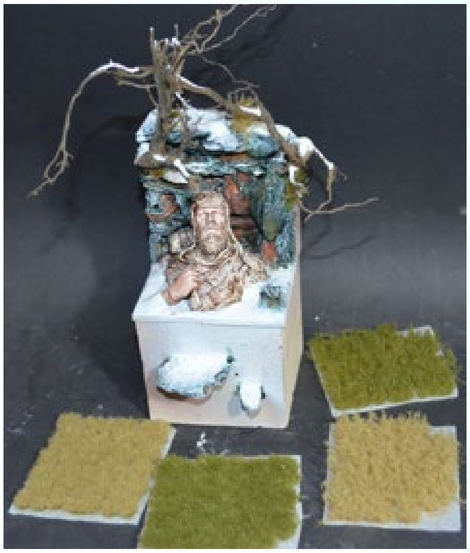
After the trip to Medvednica mountain, I carefully cut, sawed and assembled all the schist pieces I'd need. Before gluing the stones, I painted the back and the sides of the base black. Using PVA and super glue, I glued them in place. Once the cliff was formed, I used dried roots to make trees and their roots. I pinned them in place using my pin vice and glued them with super glue. Then I placed the bust and glued it in its place. With the bust in place, I could now add volume to the base that would eventually be snow. To do that, I used DAS air drying clay.

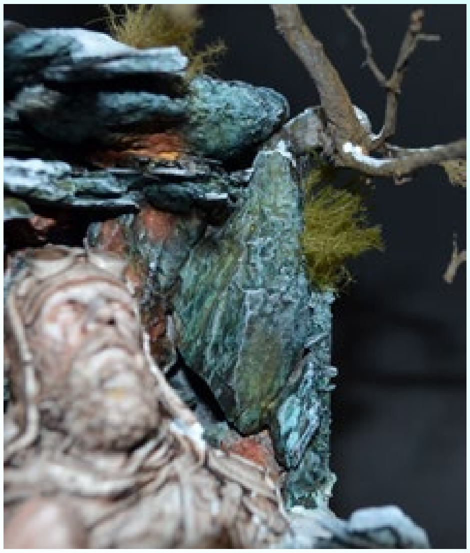


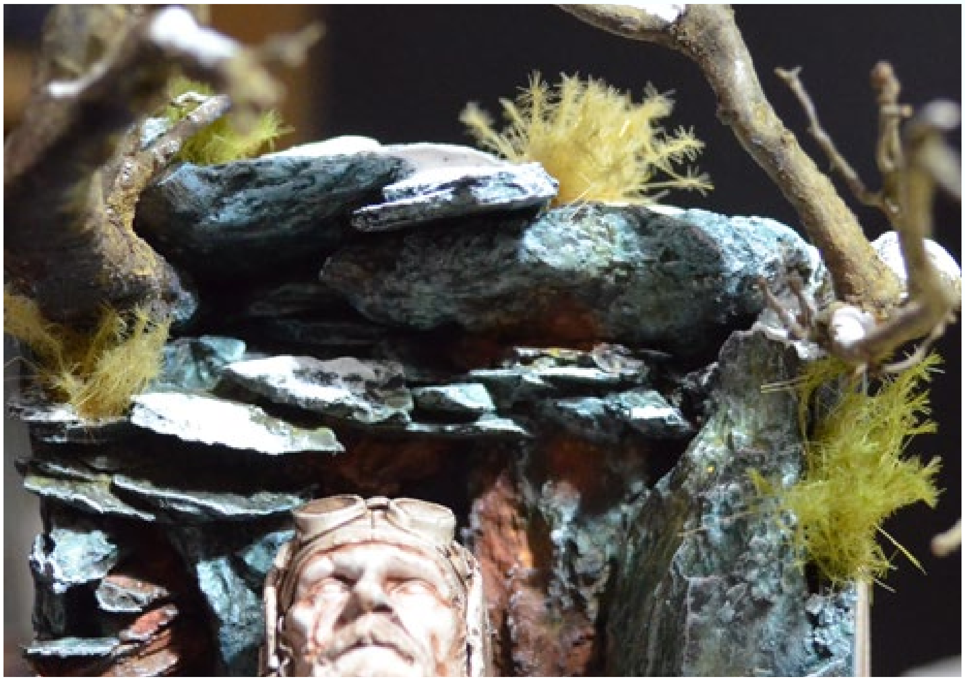










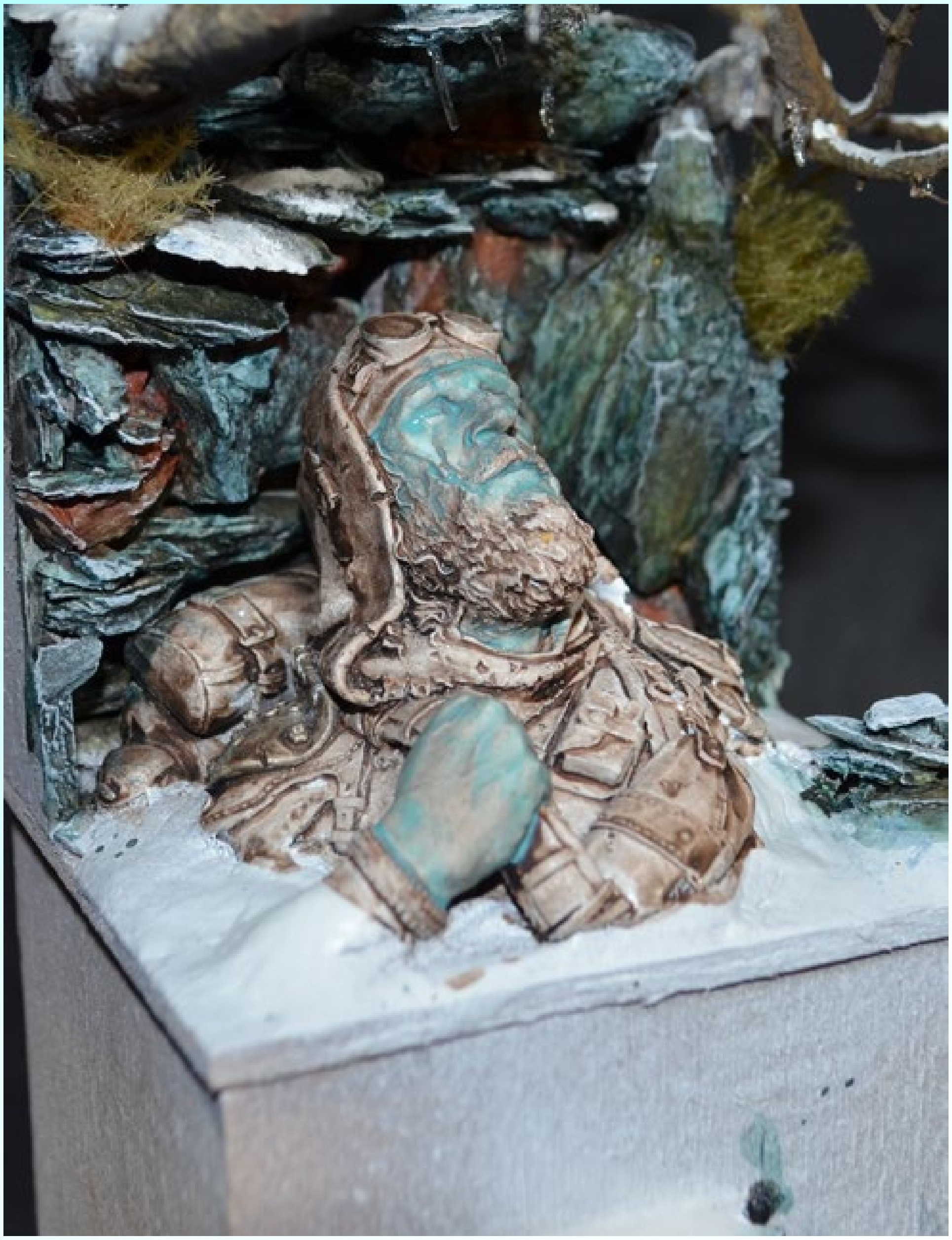


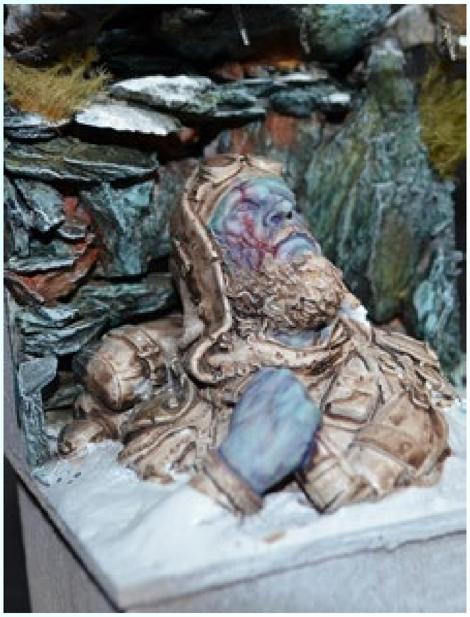
Painting and Flocking of the Base

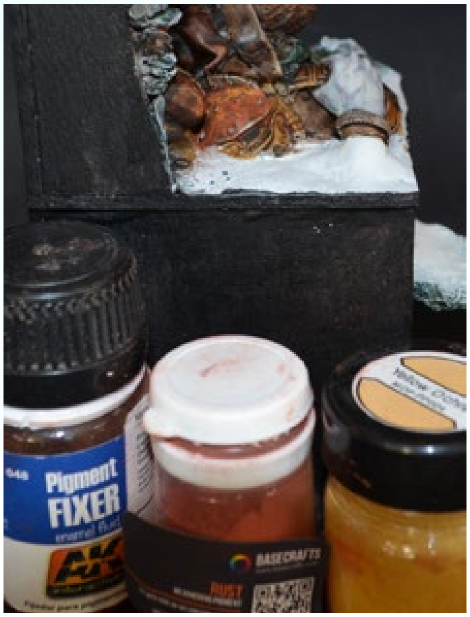
When the clay was dry, I covered the trees with masking tape and sprayed the entire diorama with several layers of paint. The first layer was white, followed by an off white and I finished with a drab colour. Each successive layer of paint was applied with less and less intensity and volume. When the spraying was done, I removed the masking tape and proceeded to paint the rocks.

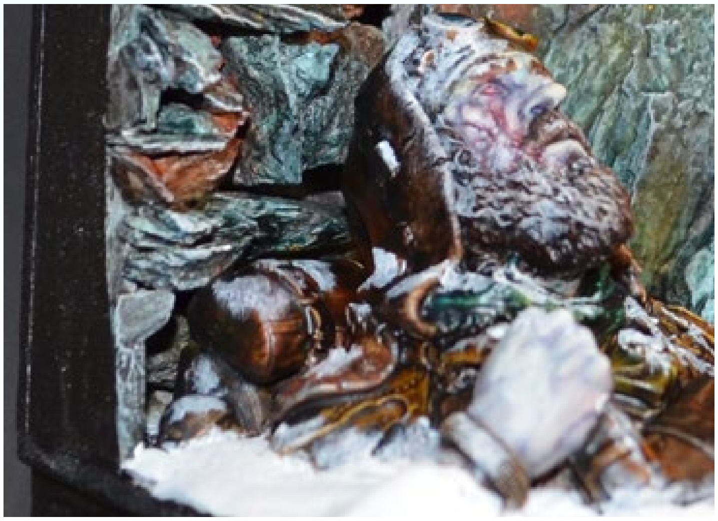
I used several layers of the Citadel washes – Nuln Oil, Coelia Greenshade and Athonian Camoshade. When I was satisfied with the basic tones, I used several Scalecolor greys to make the highlights. Afterwards, I applied several shades of pigments (rust and ochre) in several places just to make the cliff a bit more interesting. I fixed the pigment in place using AK Interactive Pigment Fixer.

After the painting, I decided to add some sparse vegetation. I used several tufts from a company called Gamers Grass that specialises in producing great looking tufts. They recently released a new kind of tuft called Spikey Tufts which I thought perfect for this project. I then painted all the surfaces that were going to be under snow white and once the paint was dry, I applied several layers of NOCH Snowflakes fixed with PVA glue. I also had one other product that I was dying to try out-- NOCH Icicles. It comes in a tube which you press and a „worm“ comes out. It dries clear and almost plastic like. It is so hard that it will fix the branches in place reducing the chance of them breaking. It is really effective and easy to use.



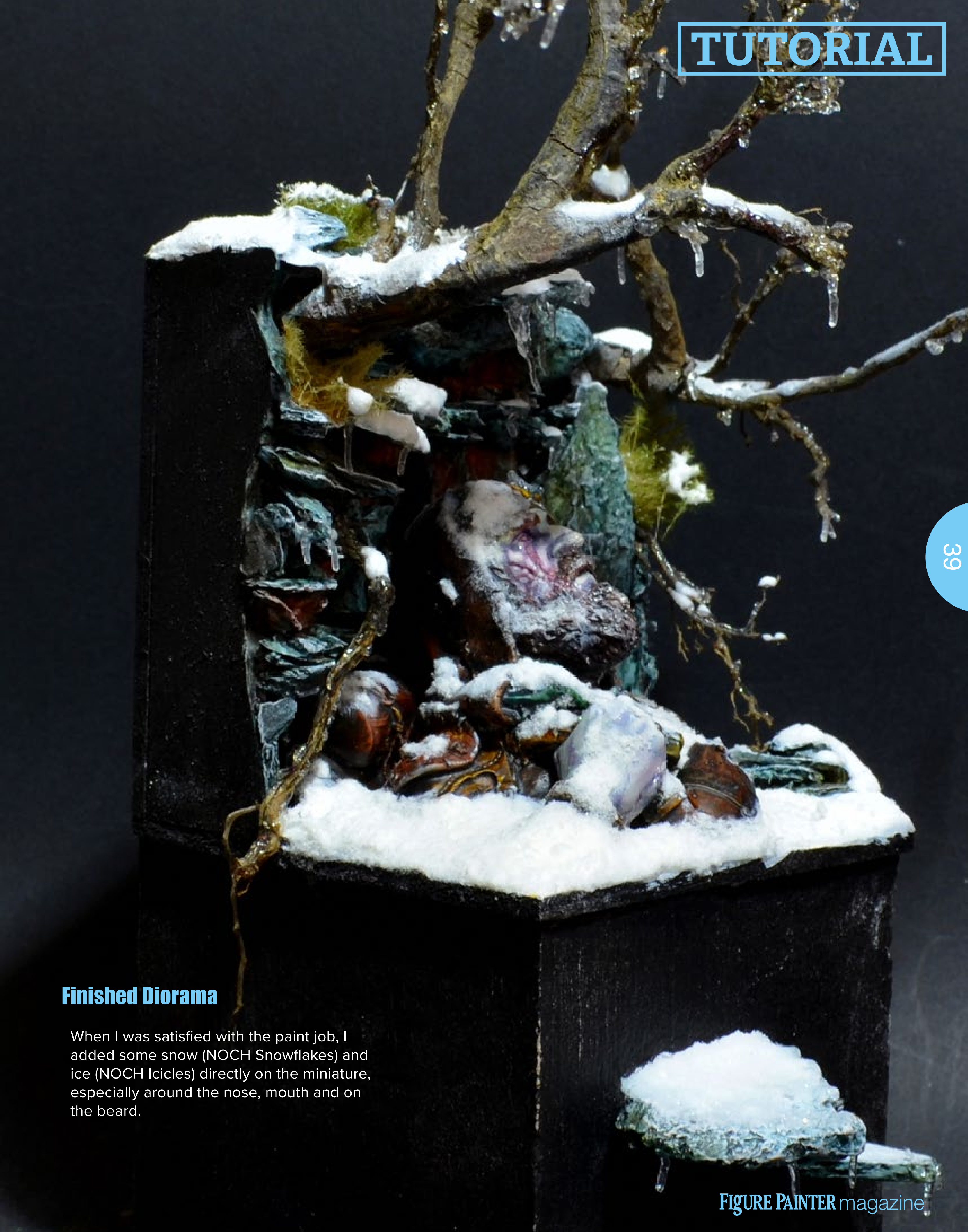






Painting the Miniature

With the base mostly done, it was now time to paint the bust. Again, I used mostly Citadel washes, diluted even more with Lahmian Medium to get glazes. The washes I used were: Agrax Earthshade, Seraphim Sepia, Reikland Fleshshade and Nuln Oil. The skin was painted using heavily diluted Nihilakh Oxide and Druchii Violet. Highlights were done using a mixture of Scalecolor skin and light blue colours.



Finished Diorama

When I was satisfied with the paint job, I added some snow (NOCH Snowflakes) and ice (NOCH Icicles) directly on the miniature, especially around the nose, mouth and on the beard.

King of the Forest

by Oliver “HonourGuard” Späth

PLUS

Hello,

This is my latest finished project: King of the Forest – a lovely miniature from the Rising Sun boardgame. I liked the figure concept when I first saw the model. I painted the figure a few weeks ago and now decided to give him a “real” base.

I had lot of fun sculpting and creating the base. I added plants, waterfalls and all the small animals … as always 😊

There was a little disaster during the project with the water effects, but I went back and worked again on several areas and I think I repaired it.

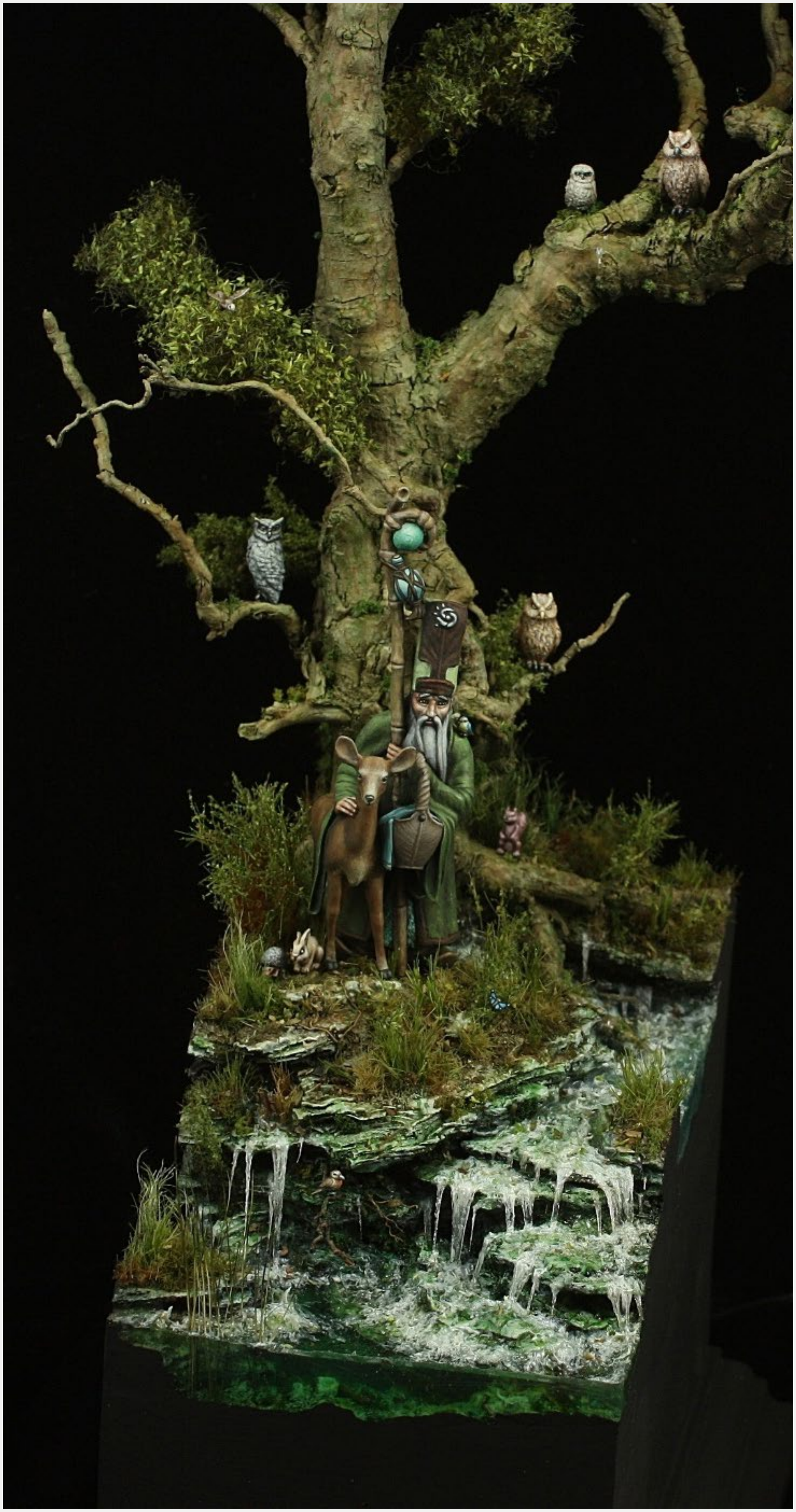
The complete tutorial about this base will be available on my Patreon channel in the next several months:

Patreon.com/Oliver Spaeth

Besides this, I want to use this post to make a little advertisement for my first basing class that I will give in England this summer (London: 30-6-18, Hull: 7 to 8-7-18) in collaboration with Journeyman Miniatures. For more info about the classes visit:

Facebook.com/JourneymanMiniatures.

Best regards, Oliver



PUTTY & PAINT

The Raven's Return

converted & painted by
luisgomezpradal

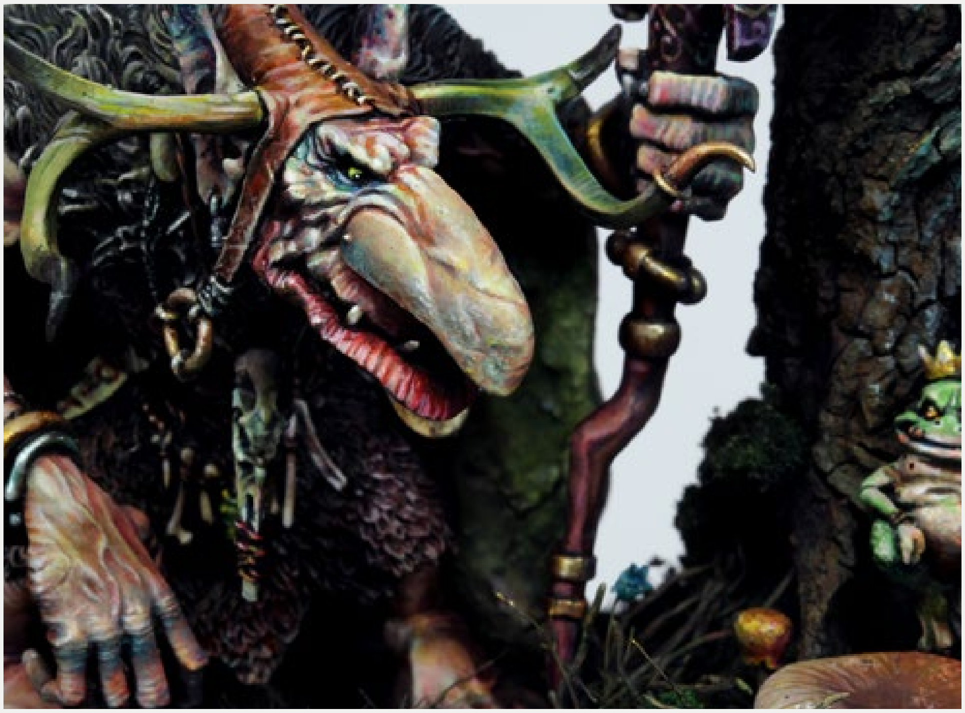
PLUS

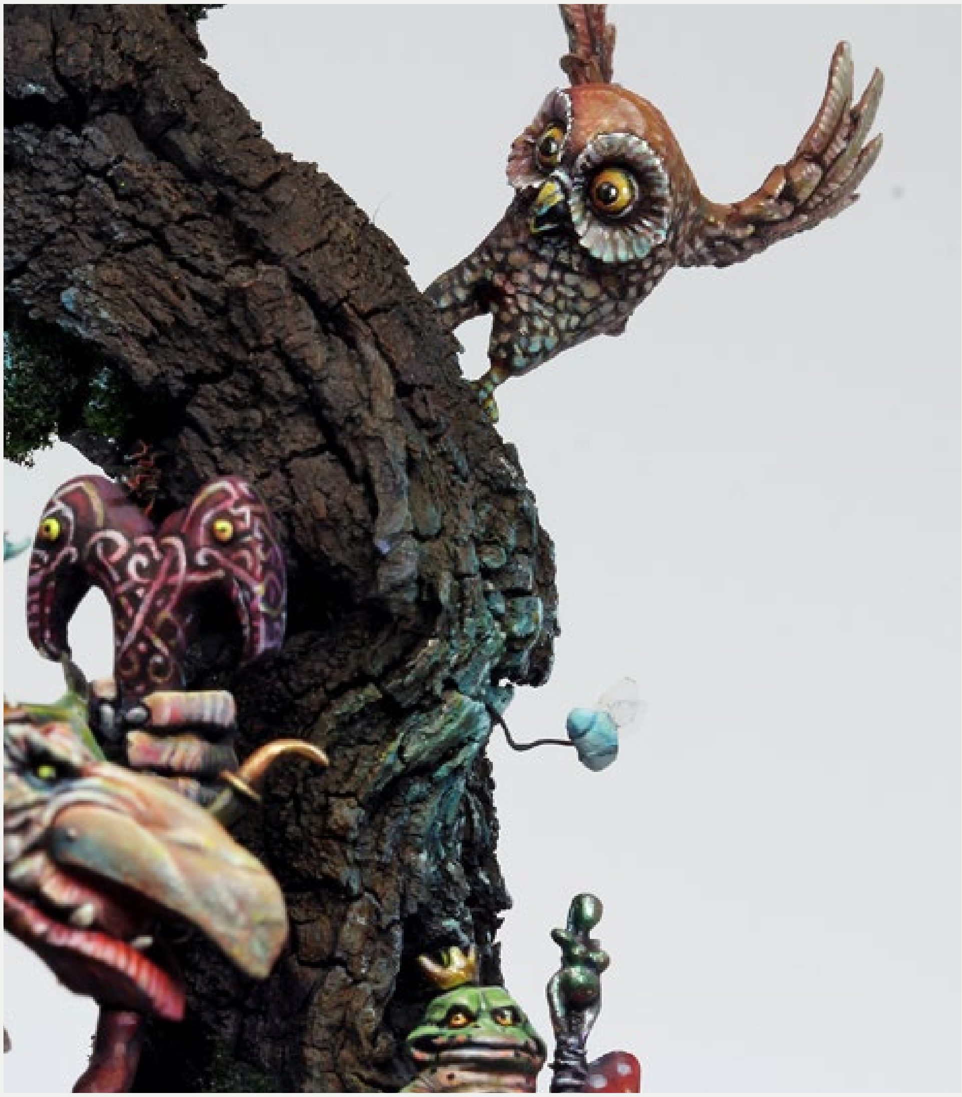
From the beginning of the project, Javi, Alex and I talked about how to make a diorama with this shaman goblin. We wanted to evoke an old fantasy atmosphere like Arthur Rackham, the Hildebrant brothers or Dark Crystal. For me it is a great challenge, because I have never made this type of project. It represents the Raven's return in the King Frog's court and the reaction of each one in deep forest, full of mushrooms and fireflies.

The base would have a lot plants, a tree, mushrooms, fireflies, an owl and obviously the King Frog and it would need to breath. For me the best option in this project is to put the base in the air with some iron sticks and put roots to hide them. I made the base with aluminium foil, reducing a lot the amount of Milliput or Green Stuff I needed.

I modified a devil familiar in the great King Frog and I sculpted the crown and Mother Earth baton. The fireflies have been made with Green Stuff and the wings with acetate. The owl is from the hands of Lucas Pina.

I painted this diorama with acrylics trying to get a dark ambient feeling with OSL from the fireflies affecting the shaman goblin. I am really happy with the result of the Raven's skin with these touches of blue and orange.



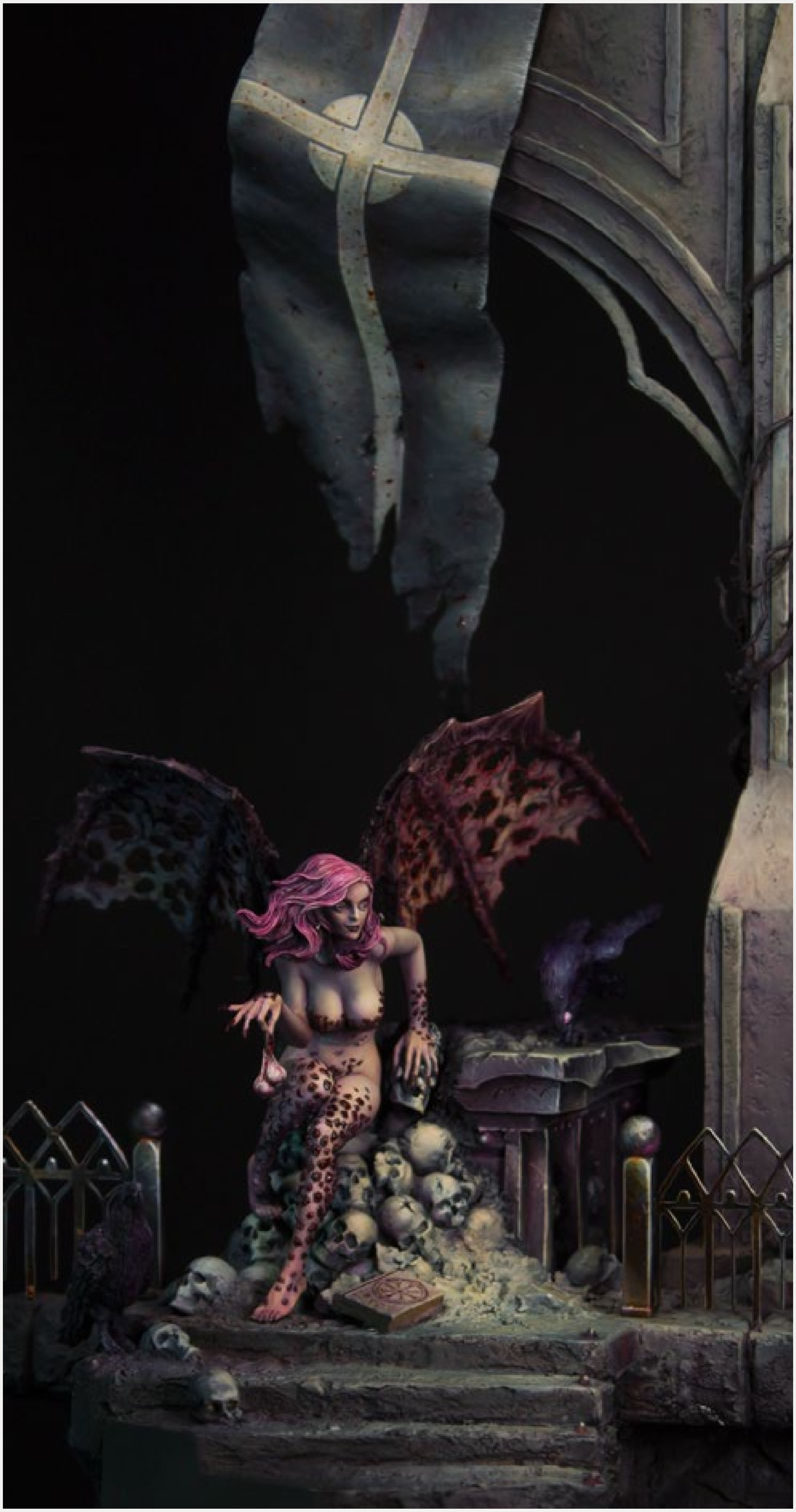


The Devil Human Eye Collector

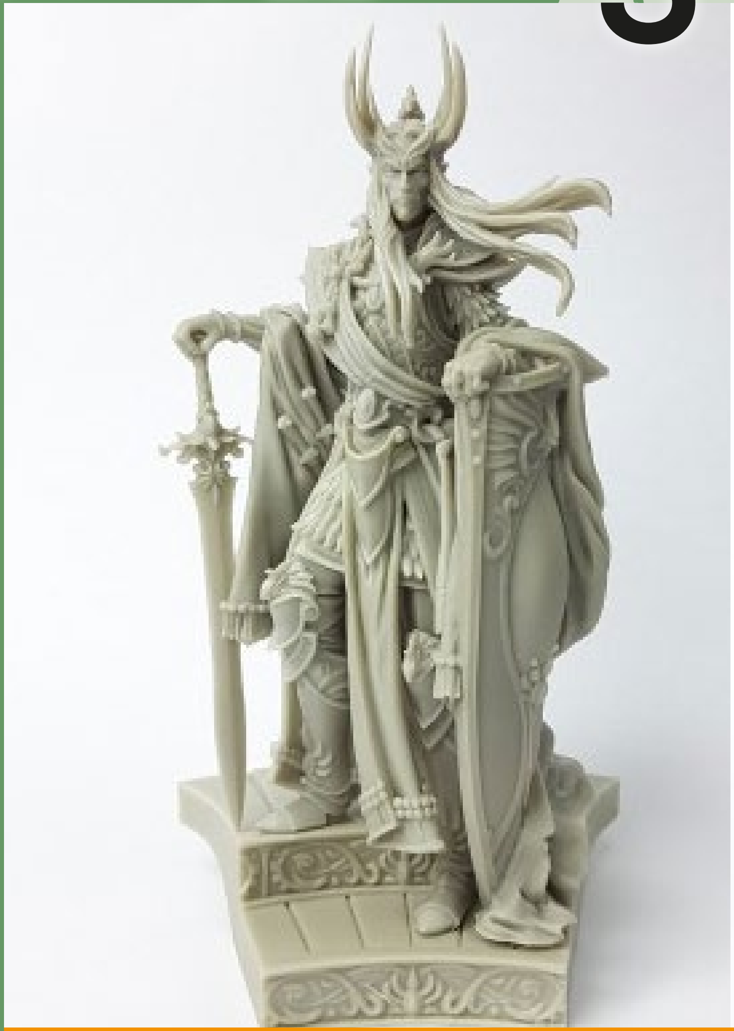
sculpted & painted by
Anton Pryakhin "Seemann"

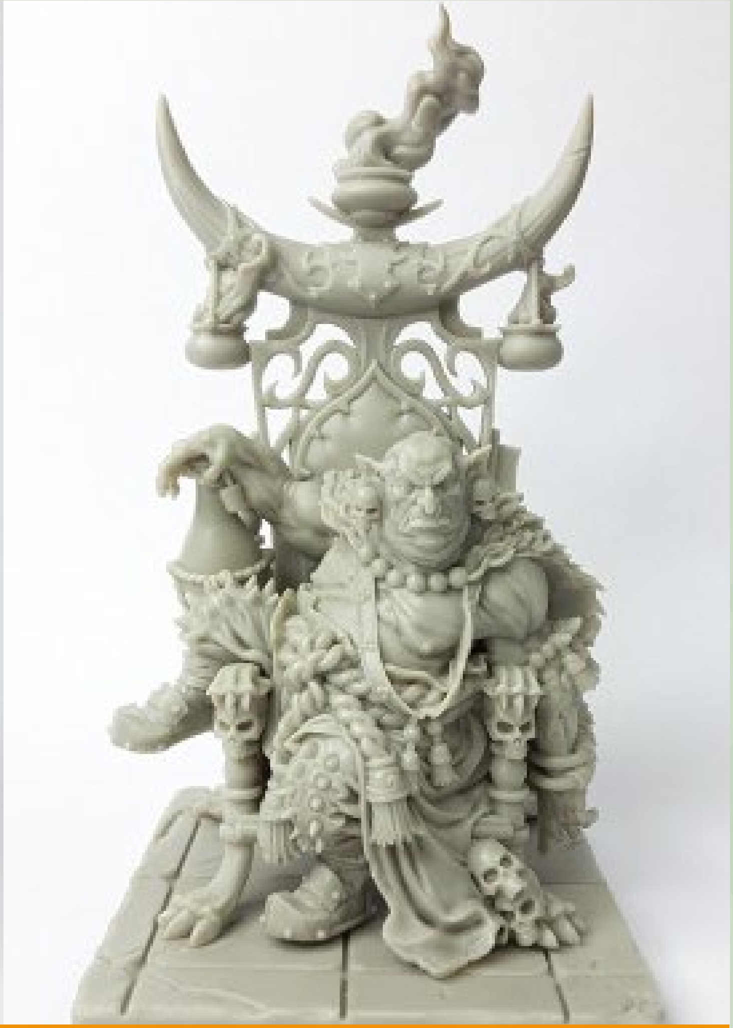
Greetings, readers of the magazine! The editorial board asked me to tell you about my recent project and I'll try to do this briefly. I have long noted this model, but originally, I only planned to paint it. When I assembled it, I thought that it would be nice to expand the base a little by adding a sarcophagus and merging it with the default base. When I added the sarcophagus, I realised the composition lacked some elements and I added one more thing ... In general, I could not stop and continued in the same vein for about 10 days. The final touch was the banner that I made of polymer clay (it was the first time I have worked with this material and the first time I made a banner at all, which is why I was a little worried). A key effect of the banner was to strengthen and emphasise the diagonal lines of force and also to return the viewer's view from the arch back to the main characters of the diorama.

Here is a little bit about the materials used. The framework was made of PVC sheet, the main part of textures and surfaces are mixtures of different acrylic texture pastes and in some places, Milliput. The fence is cut out of copper sheet and the crows are also specially moulded for this project. The emission of water is made from epoxy resin. Well, certainly, thanks to my wife and



my friend who helped me very much by moulding the crows and making the fence. This project would have been a lot different without them.





Gura Resin Kits' Crowned Heads

by **Terry Cowell**

Gura Resin Kits (GRK) is one of the new kids on the block, although the founder and creative force behind GRK lends a wealth of experience to the projects. Edgar Ramos has an illustrious and credible CV having developed his skills for the past 15 years on various projects for companies such as Wyrd Games, Privateer Press, Dark Age, Coolminiornot, Monolith, Heroclix, Blizzard, 4Ground and of course Games Workshop.

These are the first two figures from GRK and are part of the 'Crowned Heads' collection. An exploration of fantasy-based monarchy. The figures will be released individually but can be collected to make up a chapter. Each chapter will contain 4 figures and the topic explored by the first two is 'Tales of Pride and Decadence.'

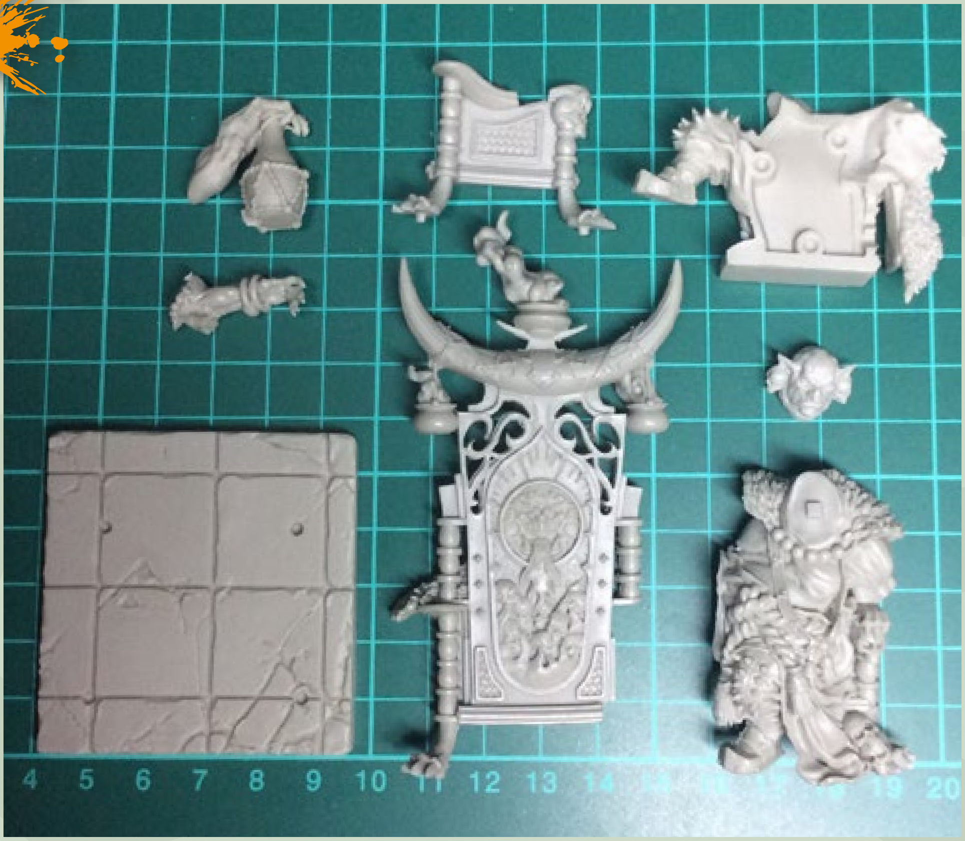
I don't know if Edgar plans to release them as sets once there are more releases, but it would be an ideal option for collectors.

The Tyrant

Price:	£45
Scale:	1/24th (75mm size)
Material:	Resin

Available from

www.guraresinkits.com

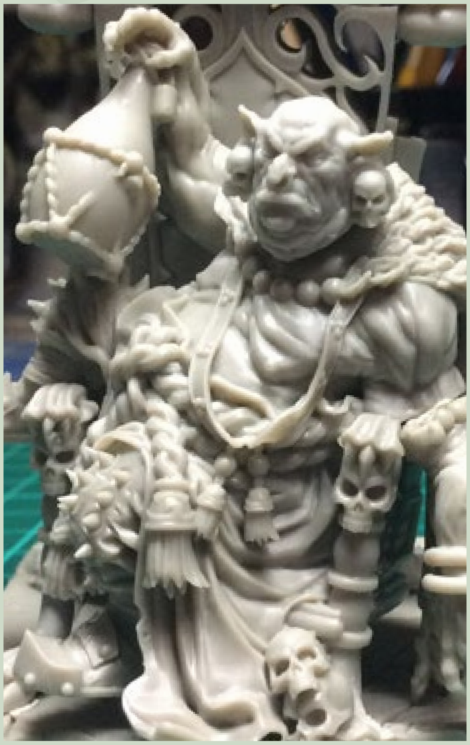


First under the spotlight is the Tyrant. It depicts a decadent Goblin or Orc ruler sat nonchalantly atop his skull adorned throne. Looking initially at the throne itself, there are some beautiful details. It looks to be fashioned out of wood and bone, the chair has a beautiful ornate skull design carved into the back and a nice reference to the Gura logo which works perfectly. There is a large crescent shaped bone at the top which adds interest and nicely frames the whole piece. The character has sharp detailed definition, his muscular torso suggests he is prepared to deal with enemies when necessary and his cruel mocking expression is captured perfectly. His clothing provides varied textures, but I especially like his skull inspired earrings (perhaps they are real skulls?). He has one arm resting on his drink of choice while incense burns above.

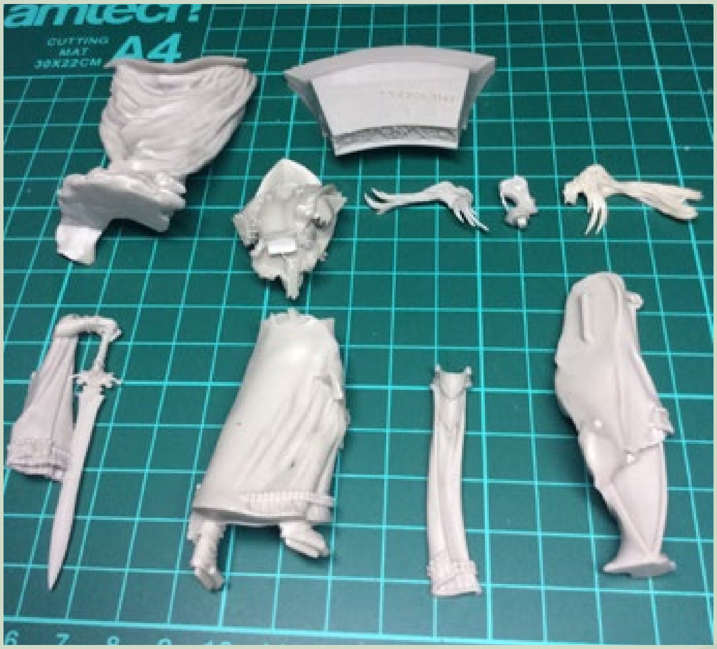
The fine detail is fantastic, evidenced for example by the definition of the individual tassel threads or the finger nails. When I said the details are sharp, I mean really clean and well defined.

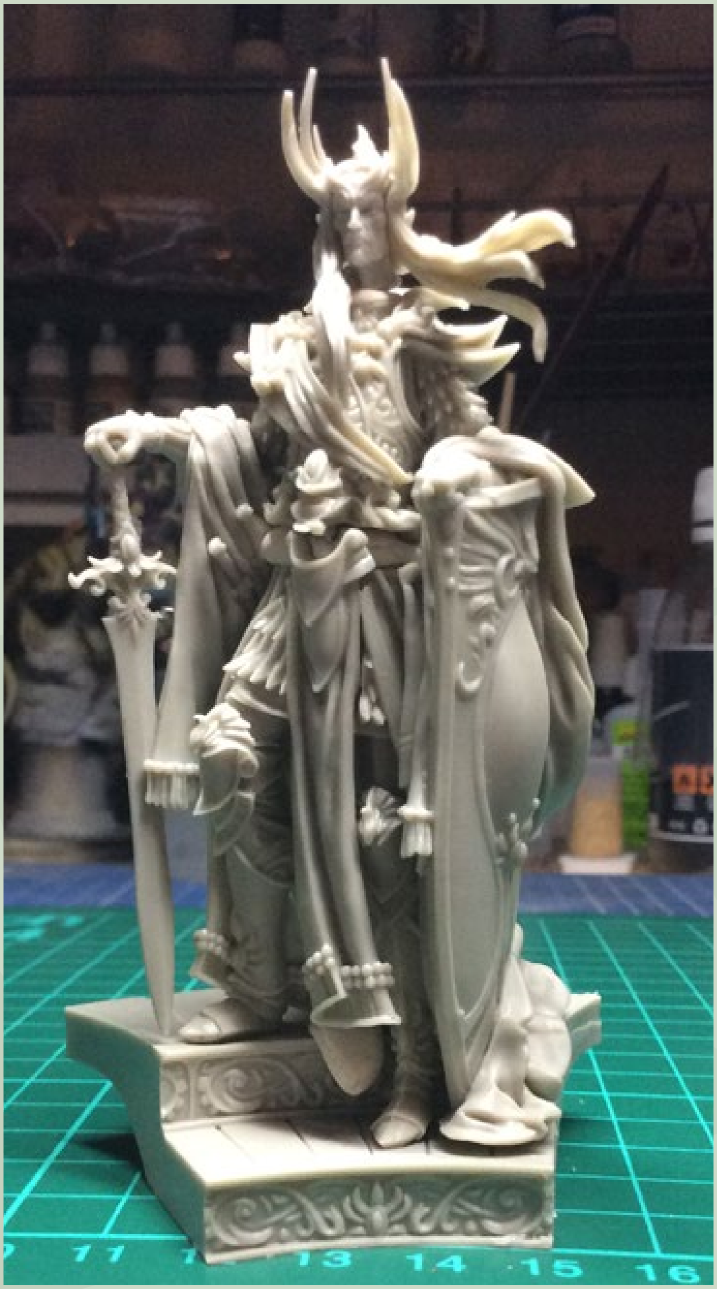
The throne and figure sit atop a cracked and aging stone or marble floor which I am pleased to see retains the high standard of the figure.

I have to say that what I love most about this figure once fully assembled is the visual balance.



The bone atop the throne mirrors his right arm and head and then his right leg and left arm. His left leg then sits in the middle forming an overall T shape. The pictures will help illustrate this.





The Eternal

Price:	£45
Scale:	1/24th (75mm size)
Material:	Resin

Available from

www.guraresinkits.com

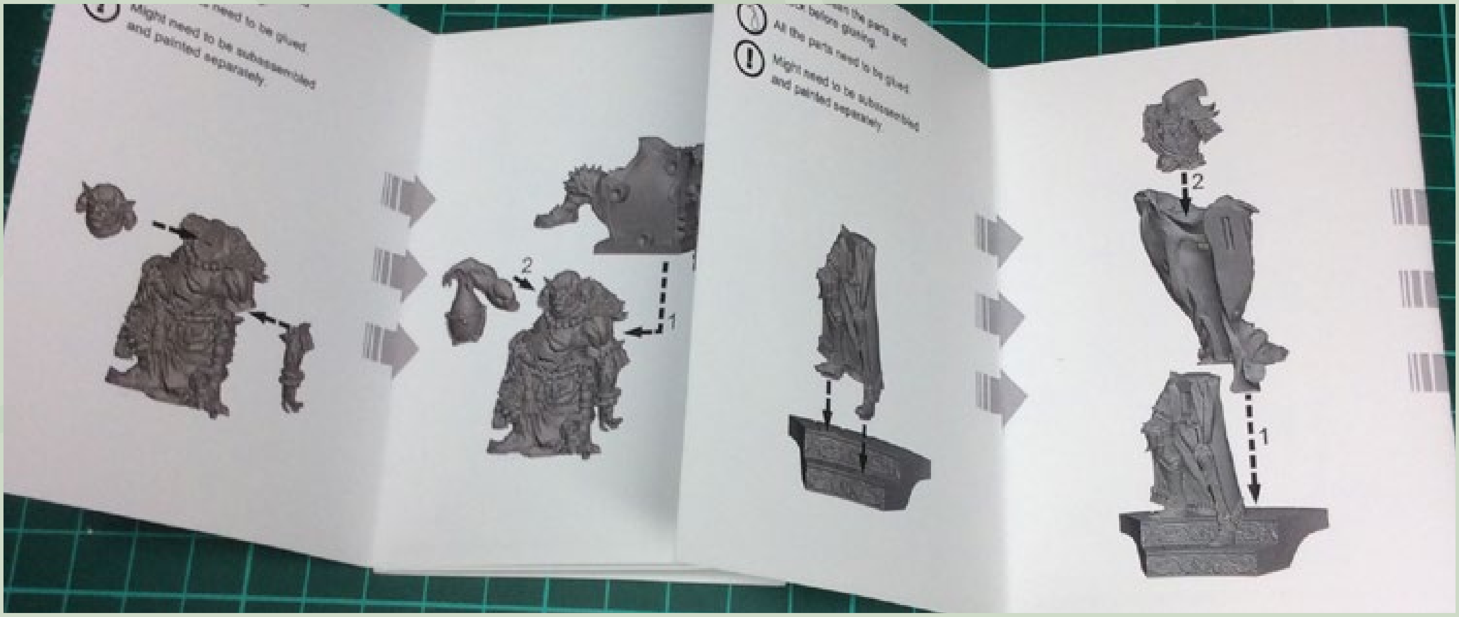
Now let's look at the Eternal who, in contrast to the casual looking Tyrant, is an Elven inspired Eternal emanating regal grace and power. Either character could be decadent, but for certain the proud authority is unmistakable here. The character is depicted in formal military attire and the armour is adorned with beautiful ornate designs; the knee guards have dragon or eagle heads and there are gemstones set into the armour sword and shield. The armour detail is in contrast to the cape which stylishly drapes around him and will lend itself to some nice freehand designs for the painter. The Eternal has one hand poised on his sword while the other rests atop his large shield. Once assembled the figure is nicely added to the base, which is again well chosen. It is perhaps a section of the steps to a throne room with ornate design and gemstones. The cut of the base section makes it perfect as a display piece. The assembly is again straight forward, supported with a guide. The face is unusually cut into two sections, but once assembled works perfectly.

Who should be buying this kit? Well for starters, anyone wanting to graduate from smaller GW figures—it's perfect. They will be familiar with well suited colour schemes for these characters. Also, everyone else! As a first release, I have to say this is a stunning contribution to the miniature universe and I really hope they are successfully supported enabling them to bring us further releases which I believe will be equally exciting.

A4
Crowned Heads I: Tales of pride and decadence
THE TYRANT
1/24
RESIN KIT
Crowned Heads I: Tales of pride and decadence
THE ETERNAL
1/24
RESIN KIT

GRK also provides a 3D printing service and judging by the quality of the miniatures in hand, it is worth keeping them in mind or contacting them at info@gura3dprint.com.

You can purchase the above miniatures on their website located at guraresinkits.com and, of course, you can also find information about releases on their Facebook Gura Resin Kits page.


Might need to be subassembled and painted separately
All the parts need to be glued
Might need to be subassembled and painted separately
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GURA
RESIN KITS

GURA
RESIN KITS

49

MACRO GRADE

by Davide Rainone

EVENT REPORT

Last December, the M.A.C.Ro. (Museum of Contemporary Arts of Rome) held a very special event in Rome. It was born from the idea of introducing people to the fact that many things coming from cartoons, comics, films, music, etc, have now become 'POP'; they are part of our culture in a magnitude that few of us really under-stand.

Some ways of addressing others, words and terms, iconic objects, faces, characters, cars, etc, are part of our lives and everybody knows them, even if they have never seen that film or cartoon or read that book or comic. This particular event, called MACRO GRADE, has chosen its subject from the imaginary world of GUNDAM, cre-ated by Yoshiyuki Tomino in 1979. It has been organized by the association LudoManiacs. The way it was intro-duced to the visitors of the museum embraced many branches of the arts, not only those closely linked to the Gundam world.

Visitors admired the works of Gundam's reproductions (Gunpla, Gundam Plastic Models), or scratch build productions, painted miniatures and illustrations made by famous artists from Marvel, DC Comics, Disney, IDW, etc. This way they not only get a taste for the imaginary Gundam, but also discover it through a series of dif-ferent worlds that maybe they had not even known or considered before. It is a voyage of discovery in 360° that people have appreciated a lot, as the numbers who came to see the exhibitions can testify.

The works have been on display in the museum for a month, but the inauguration lasted for four days with al-most every exhibitor showing up and it was free entry for visitors.

The works presented counted fifty previously unreleased illustrations donated by as many artists, thirty differ-ent interpretations of a Gundam's head, the iconic RX-78-2, sculpted exclusively for this event by Jeroen Jan-sen. The only common feature was that all the artists were Italian, because the event was also a celebration of its first appearance on TV forty years ago. Special guests were Luca Zampriolo (Kallamity) and Stefano Marchetti with their one of a kind fantastic and amazing works, Lucio Parrillo and Gianluca Garofalo for live painting on canvas.

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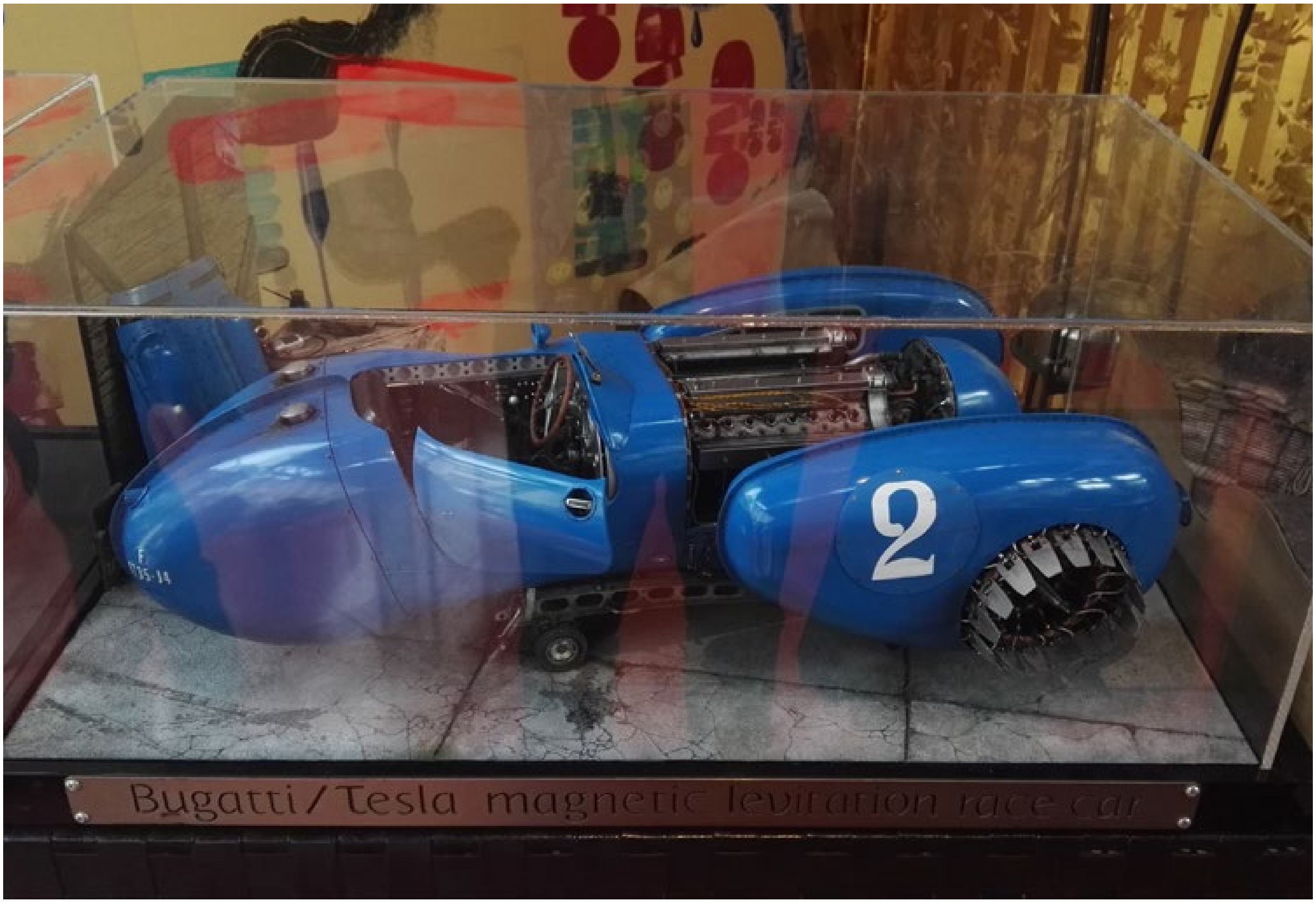
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F
7735-14
Bugatti/Tesla magnetic levitation race car

24
Ferrari 330 P4-2/TB (turbine engine) V/Stol Daytona 1967

The weekend also hosted painting and modelling demos and four special master classes done by 4 great artists in different fields: Gabriele Dell'Otto and Matteo De Longis (classical and digital illustration), Francesco Farabi (painting miniatures) and Domenico Febbo (Gunpla). Their master classes were a sort of show with them challenging each other in completing a model or illustration from the beginning to the end in only three and a half hours.

The four days were also supported by sponsors like Sony Playstation (available and free to play the last Gundam based game for PS4), Wacom and their digital tablets (free demos and presentations), Enel as economical sup-port, Molotow, 2C arte, Piazza di Spagna View and Kraken Korp for logistical help, CosmicGroup, Buyers Club, Gundam Dipendente, and Team Nu Type for models. The help of Alessio Tommasetti for digital support, Andrea Parisi as Artistic Director and Gabriele Luccioni as Main Organizer is also worth mentioning.

The event had signified an unexpected success that looks with some optimism at a European tour involving more artists from other countries and possibly different versions of the event based on other themes.

PS4
I MIGLIORI GIOCH
SONO SU
PS4

The one certain thing is that if we see more Grade, it will be populated by artists, families plus lots of laughs and fun. For the moment, the first show has been a great accomplishment which brought for the first-time fantasy modelling and comic illustration into a contemporary art museum – proof that maybe, even our hobby of painting miniatures, could be considered a little object of artistic expression available to everyone, even those who don't consider themselves as 'artistic insiders'.

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LOVE DOING.
LIGHT THE SPARK.

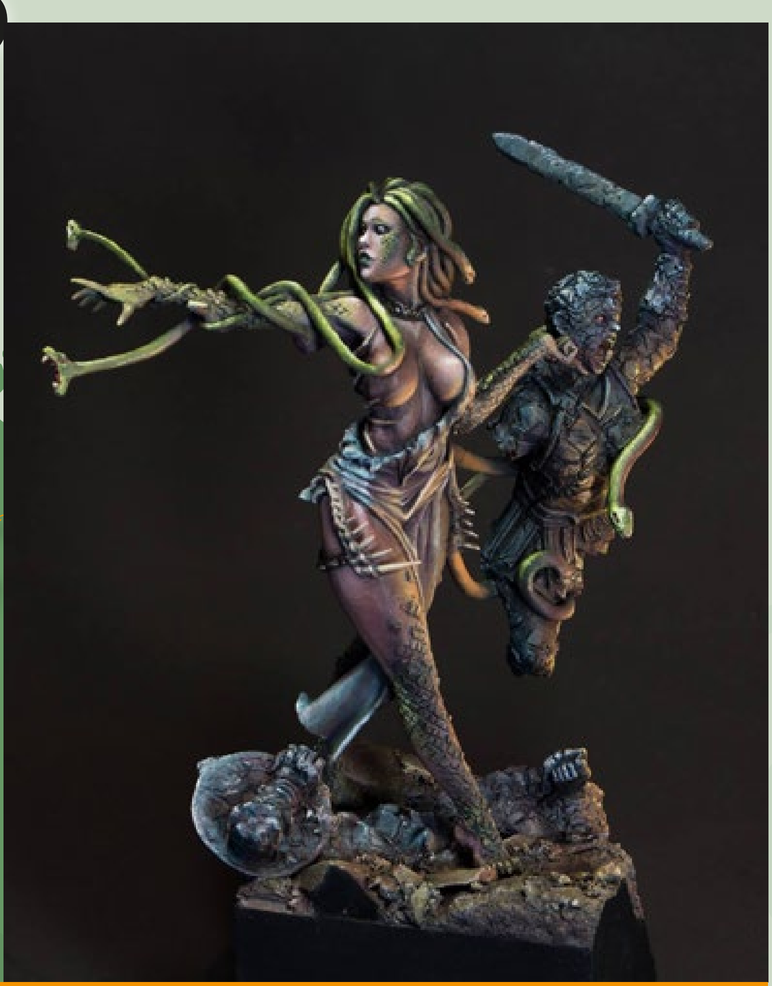
by **Normski**

Details

Price:	€50
Scale:	1/24th (75mm size)
Material:	Resin

Available from

eclipseminiatures.com



Eclipse Miniatures' Medusa

Eclipse
Miniatures

Midway through 2016 I became aware of Gautier Giroud and his sculpting abilities. Gautier at the time was sculpting gaming pieces and other 32mm pieces, but as time went on Gautier sculpted some larger miniatures, too; this is one of his larger scale sculptures.

Medusa has been commissioned by Liam Rutty of Eclipse Miniatures. Medusa is the first release from the "Dangerous Ladies" range; all these pieces will be 1/24th scale. Eclipse also has plans for 32mm sized pieces, but this miniature is the first release from Eclipse Miniatures.

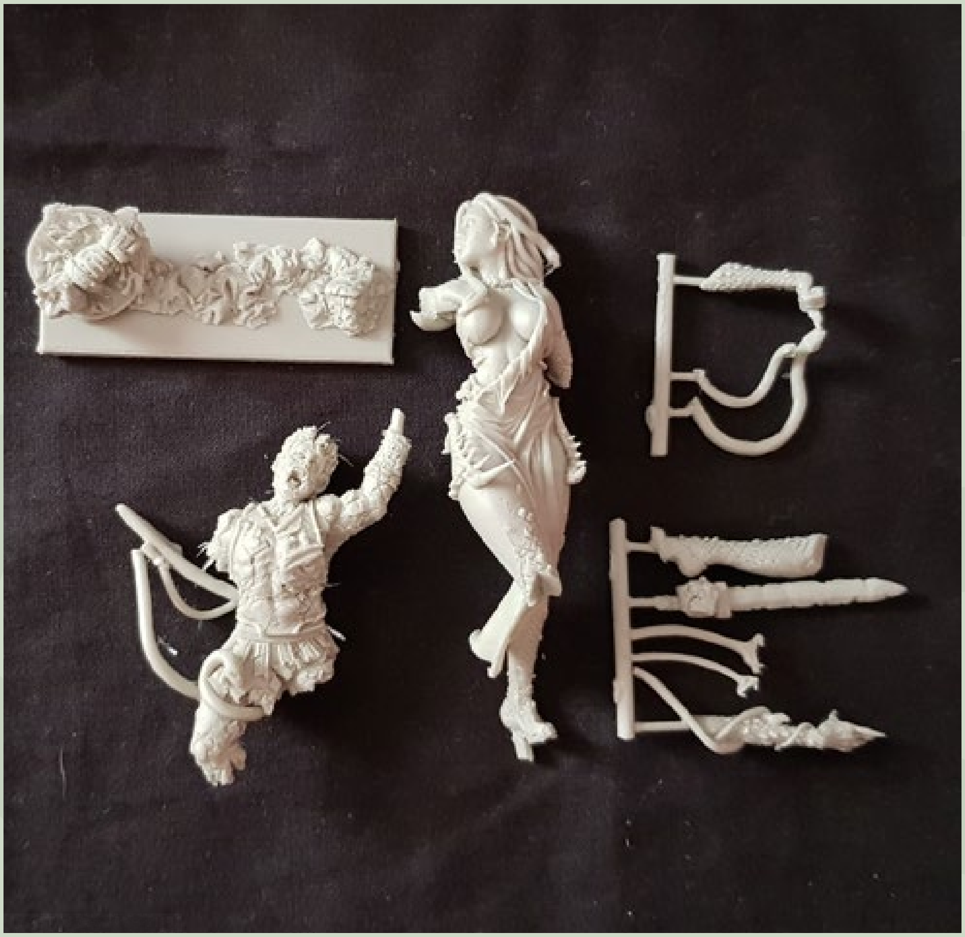
So, what's it like? Let's take a look, shall we?

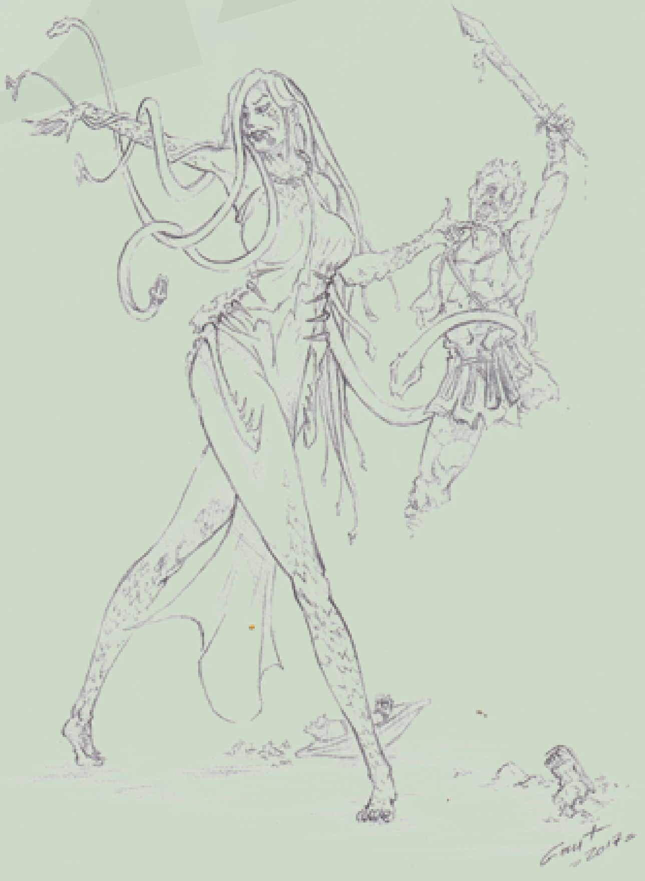
Medusa comes in a magnetic black box with the Eclipse Miniatures logo on top. On the reverse is a printed picture of the painted miniature.

This Medusa is sculpted in the classic gorgon style. She was one of three sisters and was considered the most beautiful. As a consequence for Poseidon raping Medusa, Athena turned Medusa's hair into venomous snakes and her face was so ugly it would turn onlookers to stone, but she still had her human form. It wasn't till later that Medusa was perceived to have a snake's body and this is translated in the sculpture as there are snake scales on her legs and is a very nice detail.

Eclipse
Miniatures

This Medusa has the classic imagery.



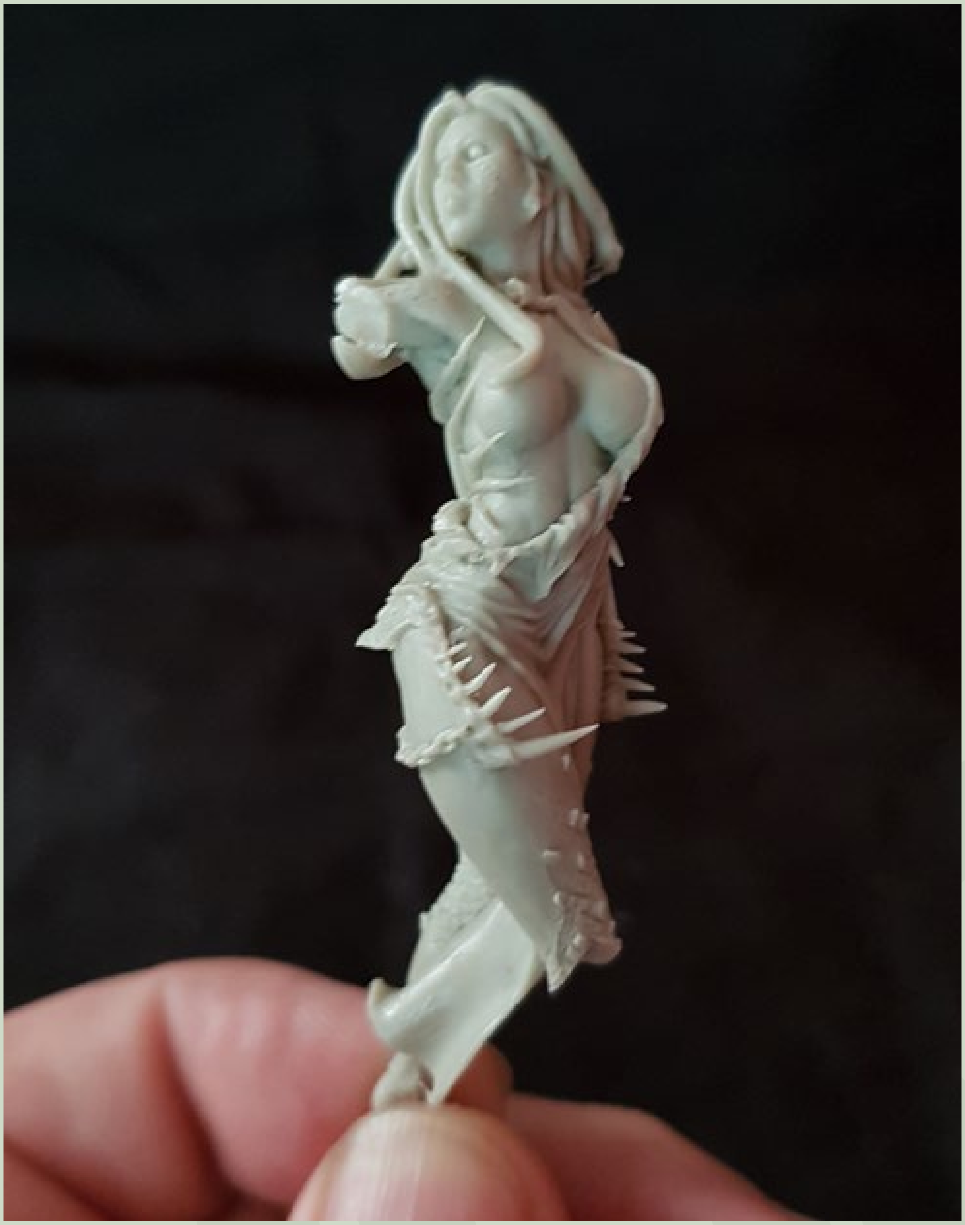


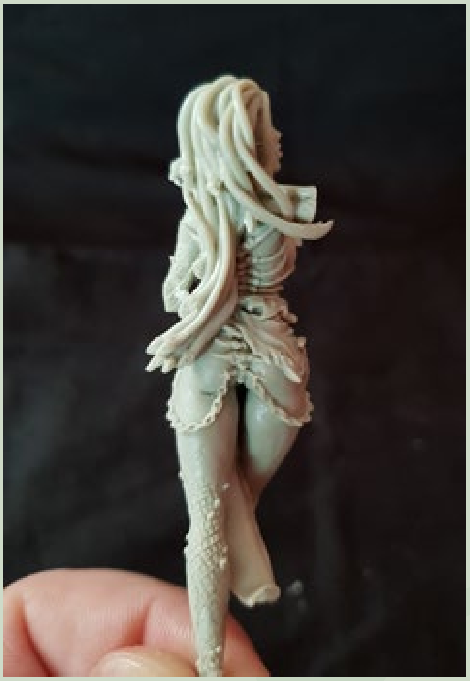
With that said, Giroud has sculpted this Medusa with a beautiful face and a pin up style body. However, this is not one of those overly sexualised models as the true form of Medusa has been sculpted naked on many ancient buildings throughout the world. The model continues in Giroud's very distinctive style and I personally like how he sculpts his miniatures.

The miniature itself is quite a complex looking piece. Medusa has a torso turning to stone in her left hand which initially seems to be quite a weak position for two miniatures to couple, but if you turn the piece around you can see there are snakes also reaching the body of the stone torso adding more strength to keep the two pieces together. The snakes from Medusa's hair and coiling around her right arm and seemingly reaching for their next victim as Medusa walks through the broken off parts of the stone torso. The style of the miniature itself is very nicely done and is on point with mythology to a degree as there are several versions of the Medusa myth. The quality of the miniature was looked at closely.

Before I move to the positives of the miniature I would like to mention a couple of negative points.

Firstly, one of the snake heads had snapped off in transit, but I am putting that down to the postal service throwing





parcels around as they do. We have all had poor delivery services in the past.

The second point is the resin it is cast in. It stinks! From what I can tell, the resin is the polystyrene resin that gives of that very distinctive petrochemical smell and this is used a lot by one of the more popular casters in the industry. I contacted Eclipse Miniatures and mentioned this, and the advice was taken on board.

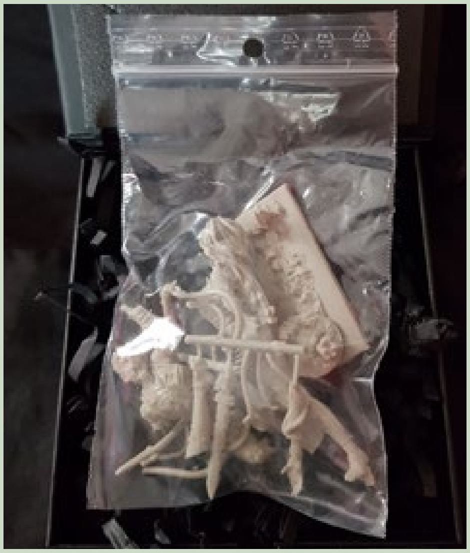
So on to the positives.

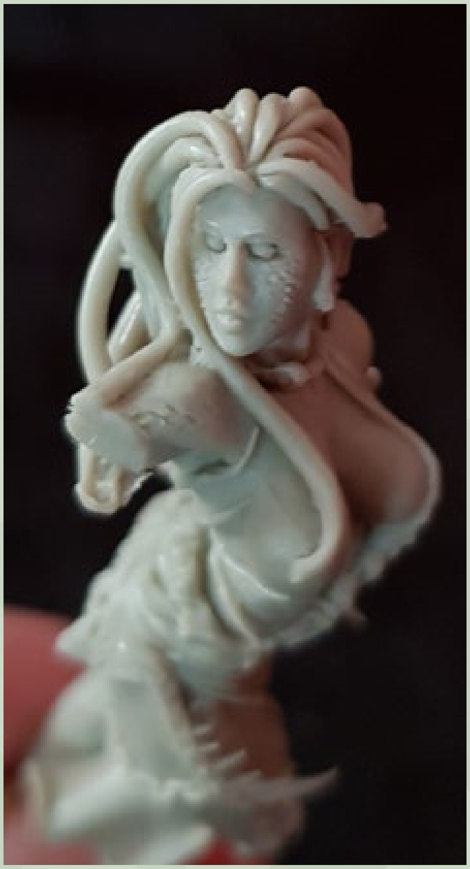
The main torso of the miniature is flawless; there is not a casting defect in sight, except the smell. The details are crisp and fine. Medusa has a toga which is in a state of decay and is wearing a bone back piece which has been sculpted so well it's actually awe inspiring how Giroud gets these details so fine.

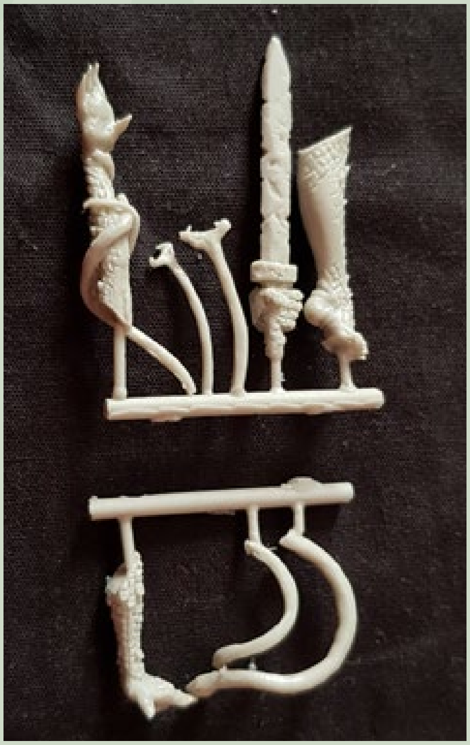
The torso of the stone Greek warrior is also nicely done with just a little flash, but this will brush off leaving no visible mould marks.

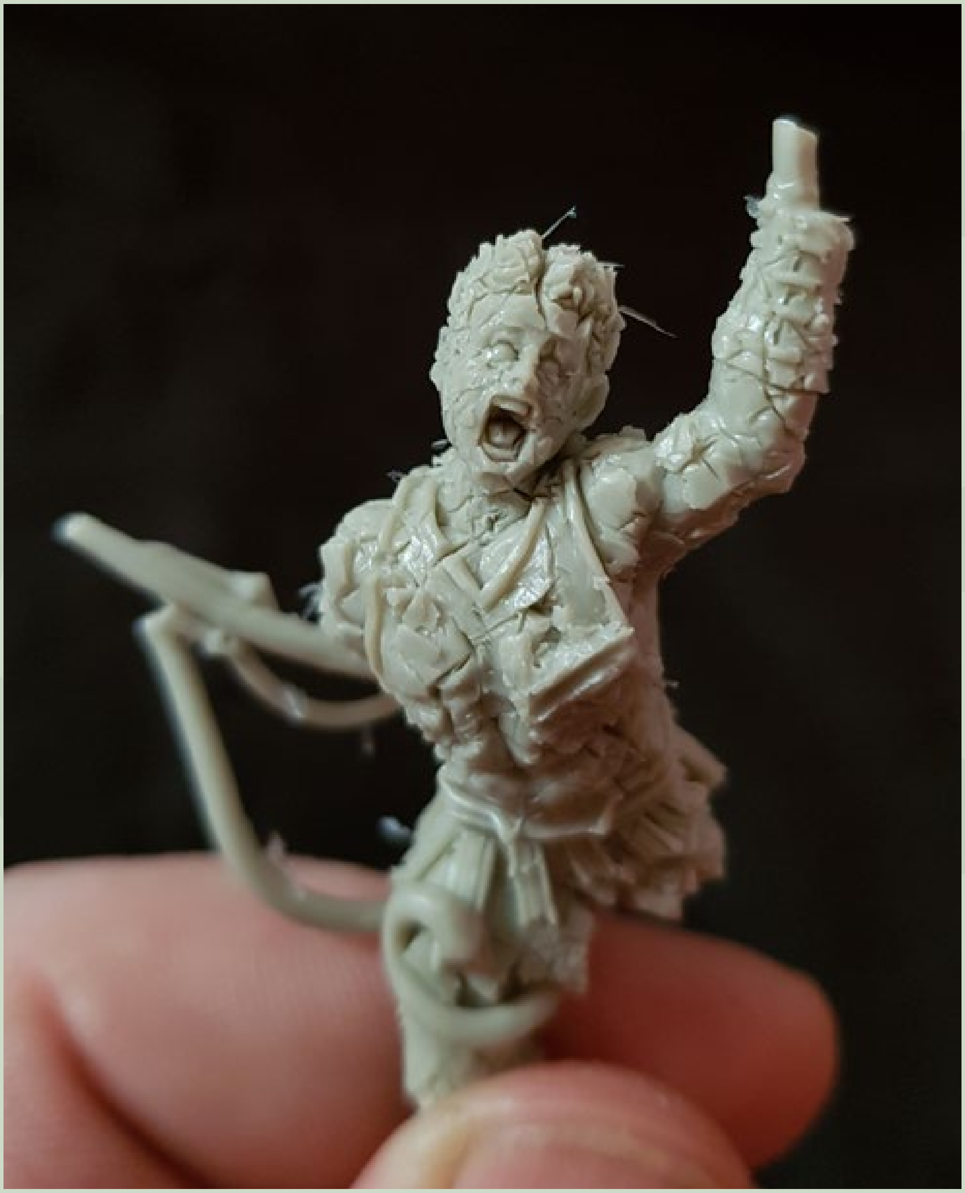
The rest of the details are so crisp it is pretty much perfect. The fingers of the right arm are pointed with sharp nails--again superb sculpting by Giroud. The snake scales on the legs are beyond great and the snakes are so cool, too; I really don't know how Giroud can sculpt snake heads with their mouths open at this scale.

Again, the only casting marks that will be visible are the places where the casting vents join the body parts, and these will vanish once sanded and prepped for painting. Aside from the smelly resin and the postal damage, there is not a great deal wrong with this miniature.









In summary, I think this is very good and Giroud has sculpted yet another nice piece.

I want to give a word of warning to anyone who buys a miniature made from this resin. If you cut, sand or drill this resin you need full protection with a face mask and safety glasses. We have no chemical data on this resin, but all resin preparation should be done wearing protection as resin dust is hazardous if inhaled. So please be careful when preparing any resin products.

Medusa is a marvellous miniature and will look fantastic painted and based on a nicely built scenic base and plinth.

If you read this review and you think you may want to check it out, head on over to the Eclipse Miniatures store and drop them some money and they will send you one. It's a great mini from a new company with great future plans.

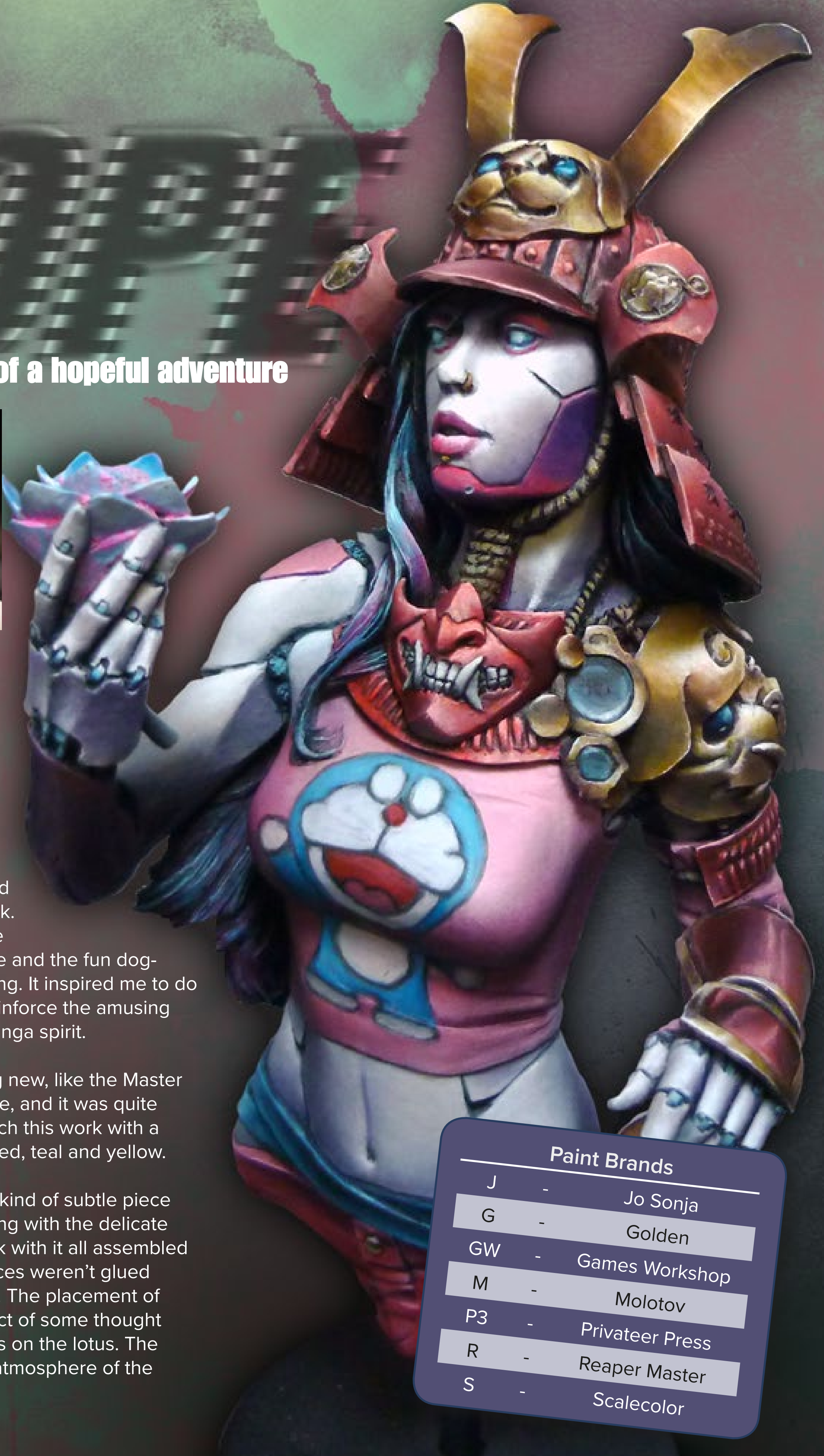
Stay tuned for further reviews from Eclipse Miniatures.

HOPE

the realization of a hopeful adventure

by **Julien Alabonnepeindouille Reymond**

Translation help: **Gatien Billon Maurin**



It was quite a pleasure to work on this special project (a friendly commission). The sculpture is exquisite, the piece is well balanced and offers numerous angles of work. I've found the paradoxical marriage of the cyber-netic warrior-like figure and the fun dog-headed decorations quite interesting. It inspired me to do a little freehand of Doraemon to reinforce the amusing side of the piece and its 'kawai' manga spirit.

It was an occasion to try something new, like the Master Series Paints from the Reaper range, and it was quite a nice surprise. I wanted to approach this work with a complex harmony of pink, purple, red, teal and yellow.

After quite a long preparation (this kind of subtle piece requires some extra work, in keeping with the delicate nature of women) I decided to work with it all assembled in a global approach. Two little pieces weren't glued together to ease my work on them. The placement of the bust on its base was the product of some thought process: I wanted her gaze to focus on the lotus. The round shaped base fits the whole atmosphere of the piece well.

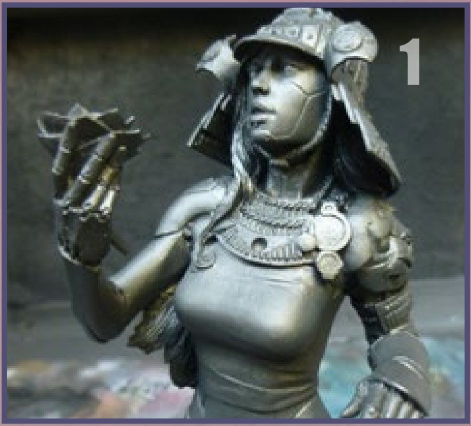
Paint Brands

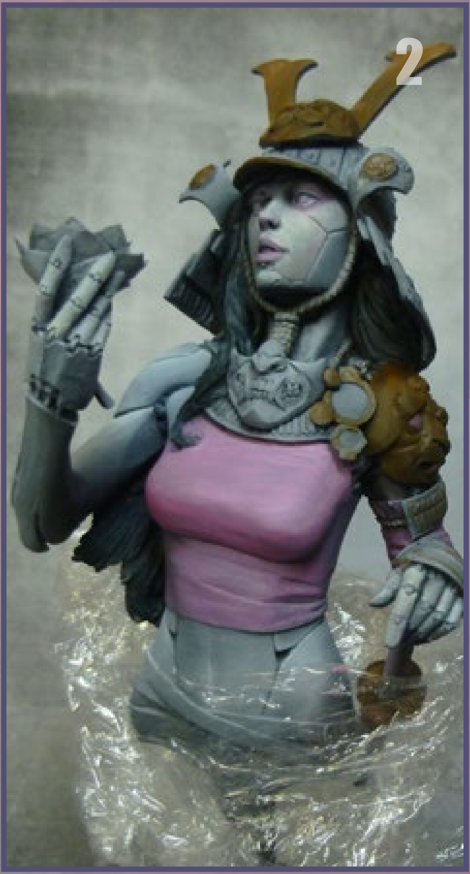
J - Jo Sonja
G - Golden
GW - Games Workshop
M - Molotov
P3 - Privateer Press
R - Reaper Master
S - Scalecolor

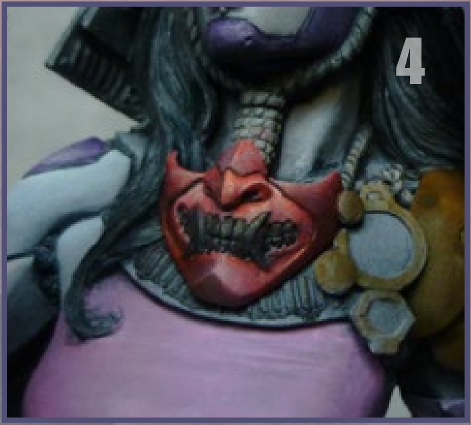
PART ONE

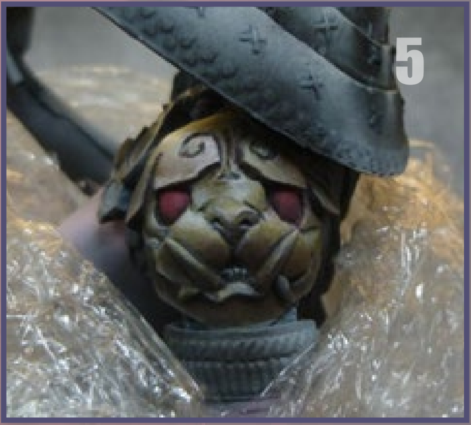
Paint Job

I opted for a black undercoat to better see how the light works on the piece. Once I chose the sources of light, I put some white with the airbrush for a first study.









I was testing and trying my choice and disposition of colours. The NMM of the helmet was worked with bluish grays (Tempest Grey R), matte white (Dragon White R), a little touch of P3 Satin Black and a pinch of creamy white (Bleached Linen R). The idea was to reinforce the next red coat with nuances.

For the cybernetic flesh, I opted for Vampiric Shadow R, (a kind of middle ground between a matte beige and matte pink), highlighted with Ghost White R (a kind of matte desaturated light blue) and Titanium White G. I worked the shades with Deep Twilight R (a kind of dark indigo).

I took the time to dispatch some diluted Blush Pink R to create contrast with the more saturated colours I was about to add and to create some harmonization.

The golden parts were first painted with a slightly opaque Snakebite Leather GW wash (a brownish, greenish, yellow ochre) and second with some P3 Black.

I used a plastic film to protect the piece and ease my work. At that point, it was still a first draft.

I then added a new colour and test its distribution. I proceeded then on the whiteness of the skin, amplifying the contrasts by adding shades and lights.

Then I did a little test of the NMM red on the mask. I worked there with caution, using successive red ink washes. The item was then placed to see how the red would work with the other colours and other details.

My first choice of lights was off. I didn't like their places, so I tried something more appealing to the eye with rounder forms, gaining smoothness and a sharpened sense of movement.

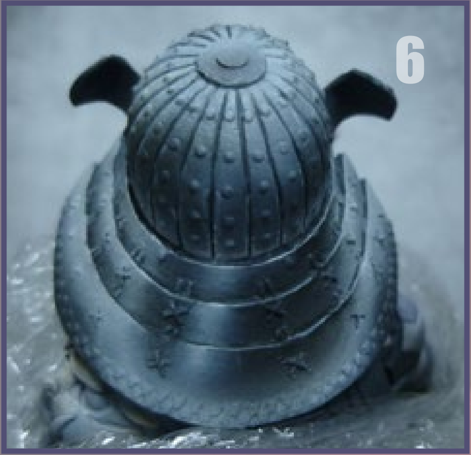
I fluctuated between pink and blue for the lotus colour.

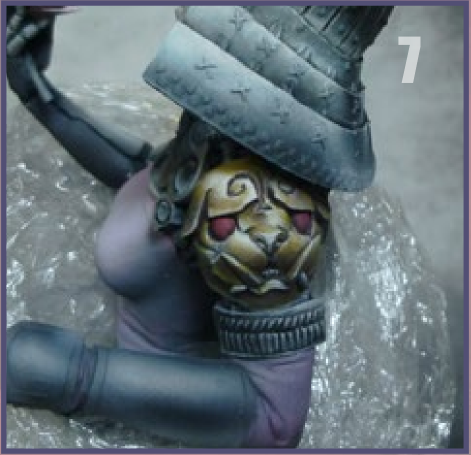
I worked the shoulder pad with NMM gold. I worked the first coat from pure Snakebite to Titanium White G, with glazes of Bestial Brown GW (a reddish brown) and Brown Leather S (a purplish dark brown). I did a test on the eyes with some pinkish magenta.

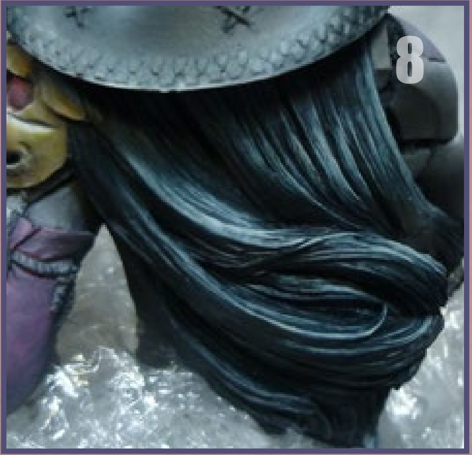
PART TWO

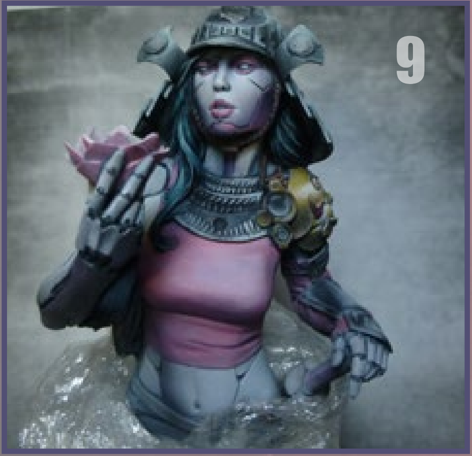
Paint Job

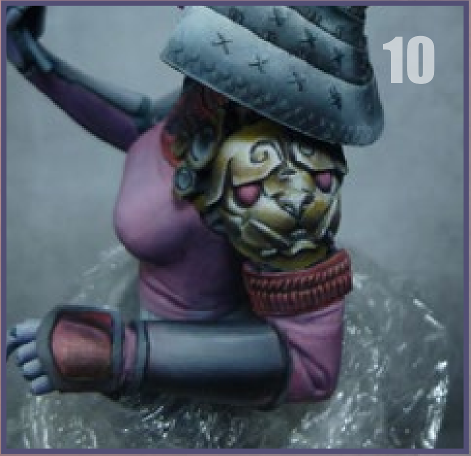
Bothered by the filthy effect on the transitions, and to gain some time in my highlighting work, I used my air-brush with some Bleached Linen R for the lights, and some P3 Black for the shades.

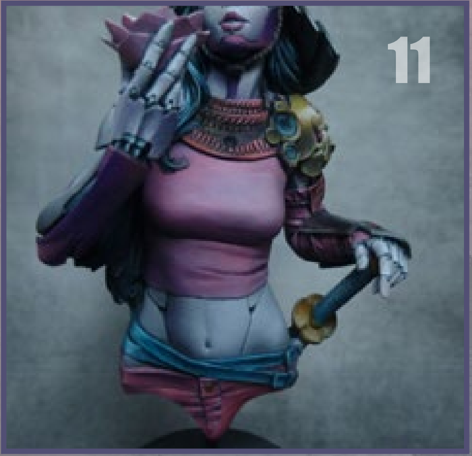












The helmet’s NMM was modified with by the help of some references I found on the 'net. Gradually, the con-trast and reflection effects were refined. I then added some Turquoise Phtalo G glazes to dye and enrich the effect.

I then worked on the NMM gold and defined the hair with some Turquoise Phtalo G mixed with P3 Black, highlighted with Vampiric Shadow R and Ghost Grey R. The airbrush did hurt the work on the contrast I’ve made, so I redefined the piece with linings and reworked the lights. Basically, I reworked the whole piece using the in-formation from the previous work I had done.

I highlighted the hair again, to give it more life and help frame the face.

I started to have a harmony that pleased me. The pink, purple, teal and gold were combining well. The red should reinforce that.

For the crimson, I started with some Purple Lich GW, but it didn’t behave as I thought it would, so I had to cheat. I added some Dioxazine Purple J in order to transfer the properties of it into the Purple Lich. I gained there more time to work on the colour, the paint drying slower than before. I highlighted it with Vampiric Shadow, and I enhanced it with Fluorescent Pink in the intermediate to give him some pep and to have a re-call of colour.

I tried some red there but wasn’t convinced; I decided to work on that later.

I did some more work on the lower parts to finish the whole approach. I applied only colours I used before to not make the harmonization more complex.

I started then to focus on the details on the hand … I reworked the light on all areas, to push up the contrast more (nice and easy). Except for the red, everything was running its course.

PART THREE

Freehand

After some quick research on the web, browsing for ideas, I went for it. Once the design put to scale on my computer, it was copied. The shape was cut and fixed with Tamiya tape. I put it in that place to reinforce the funny and whimsical mood. I put some marks and drew the general shape with my brush, taking good care to respect the proportions.

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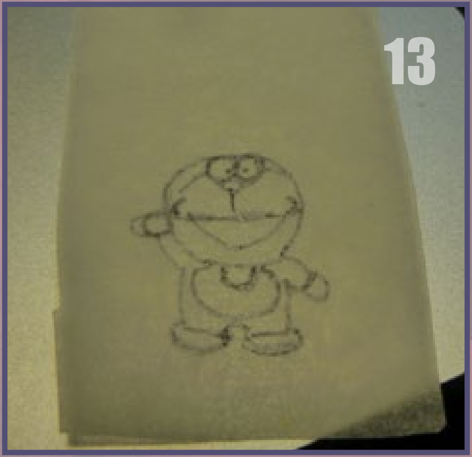
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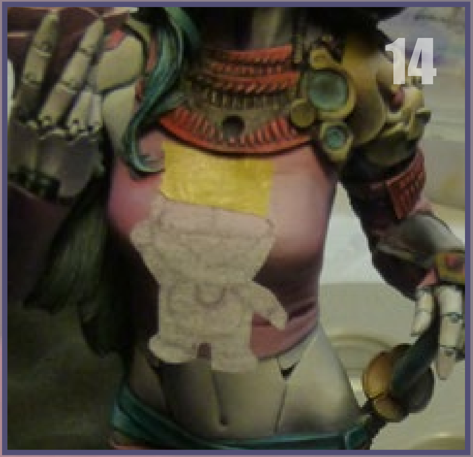
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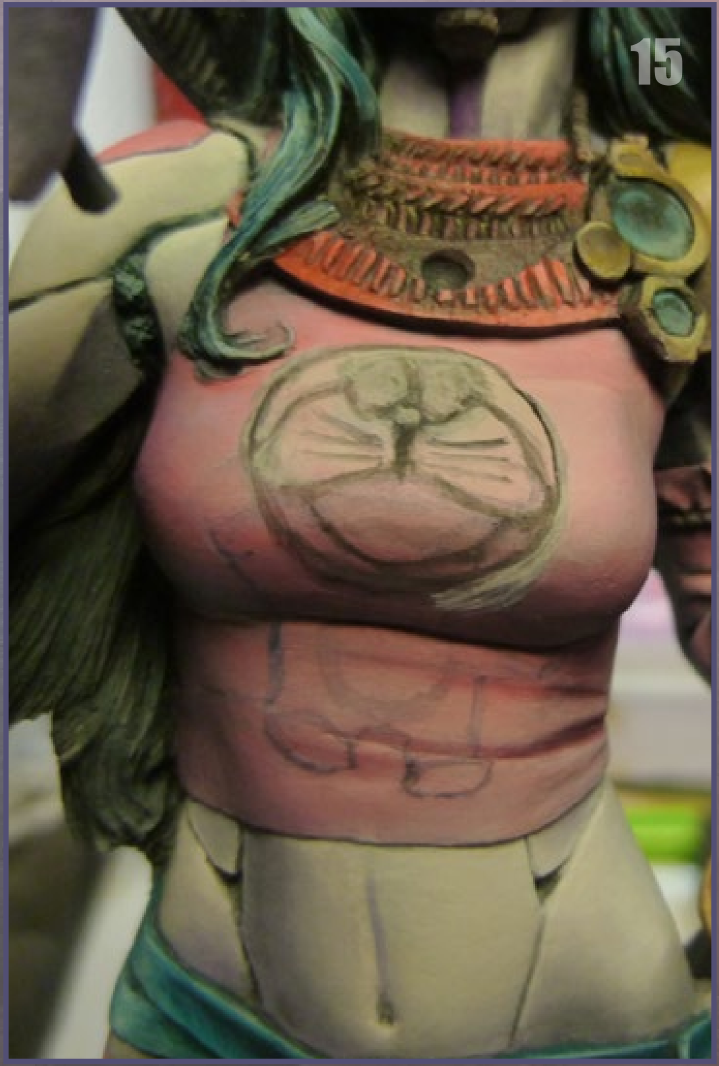
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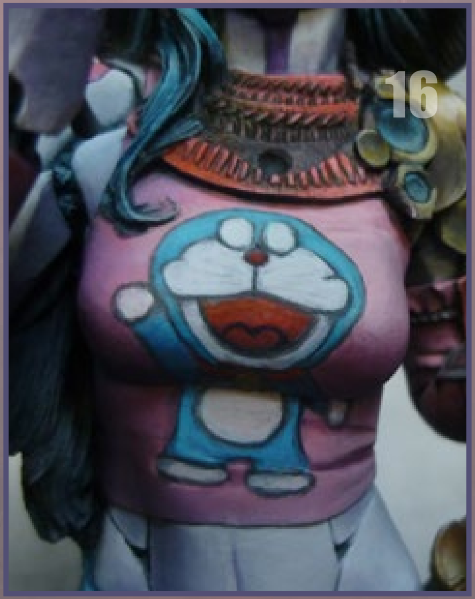
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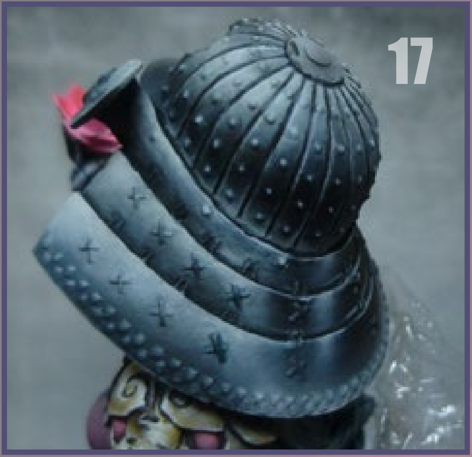
The ideal way to do that kind of work is to use a moderately diluted paint. Thinned too much and it will be too long, not enough and it will be messy. I used Vampiric Shadow R for the white, although there's a pinch of Turquoise Phtalo G in the blue for the colour harmonization.

Once the main work was cohesive enough I went to something else, so I would not pollute my mind. I wanted the freehand to be relatively discrete, so it wouldn't draw the attention more than the face and the lotus.

PART FOUR

Helmet & Lotus

My first tryouts with pure ink were unconvincing (it was difficult to control it on large surfaces). I chose to use a mix of red ink and Antares Red S with Liquitex's Flow Aid to keep its transparency and control.



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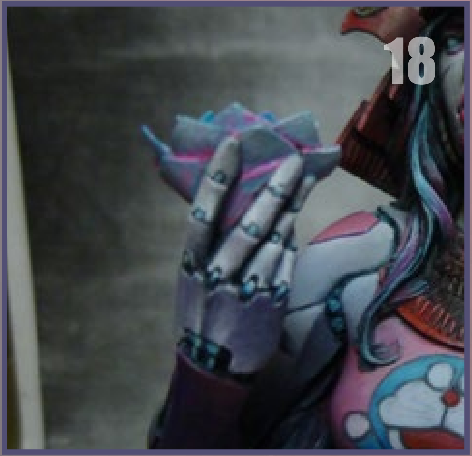

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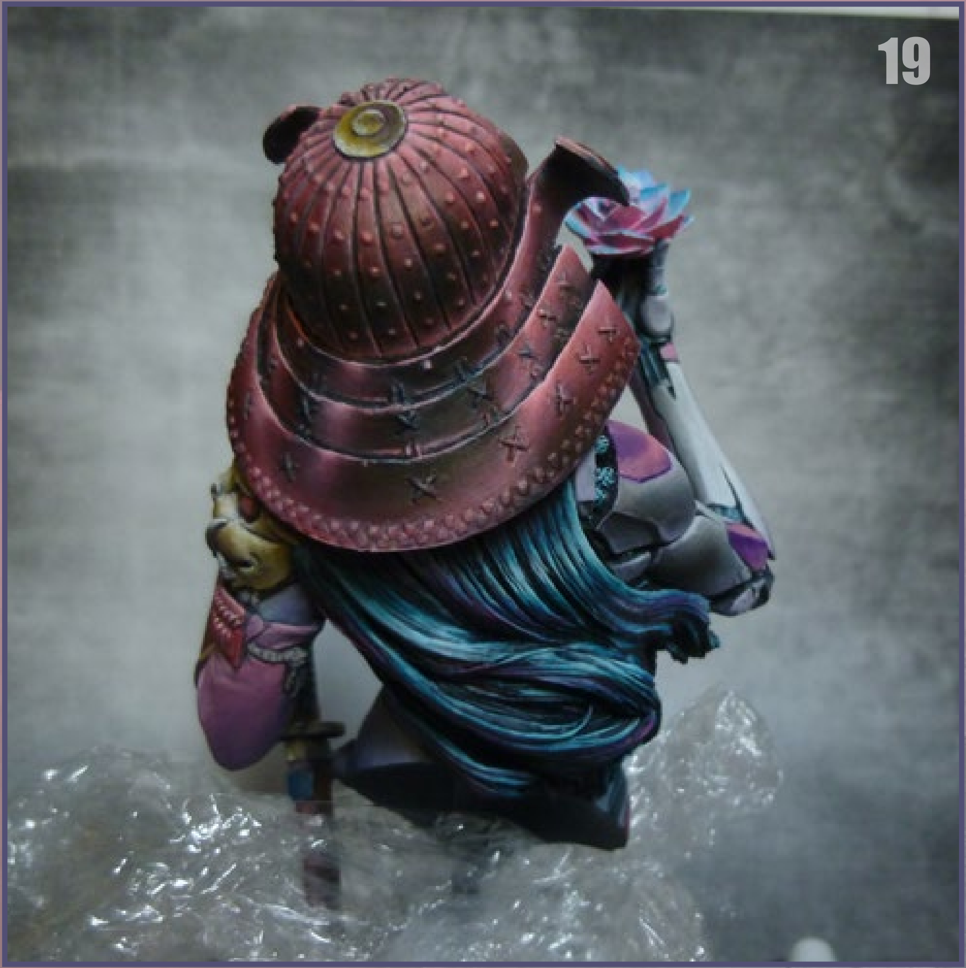

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I fine-tuned the whole thing; now the lights and shadows of the belly are sharper, and the NMM work was al-most finished. Don't hesitate to go back on the lights and the intermediary tones.

Let's go for the red of the helmet!

I started with a series of successive washes to keep control for an optimum and clean result. I added some pure teal in the deepest shadows.

I went back to the hair's shades with some fluorescent pink, which helped the circulation and the harmonization of the colours.

Here is a little test on the lotus.

I did some more little touches here and there, focusing on the face. I went back to the lights and the shadows, adding some coloured nuances in a 'let it go way'. I used some Permanent Maroon G in the nuances.

Now I started work on the upper part of the helmet in golden NMM, with a little test of teal for the gem-stones.

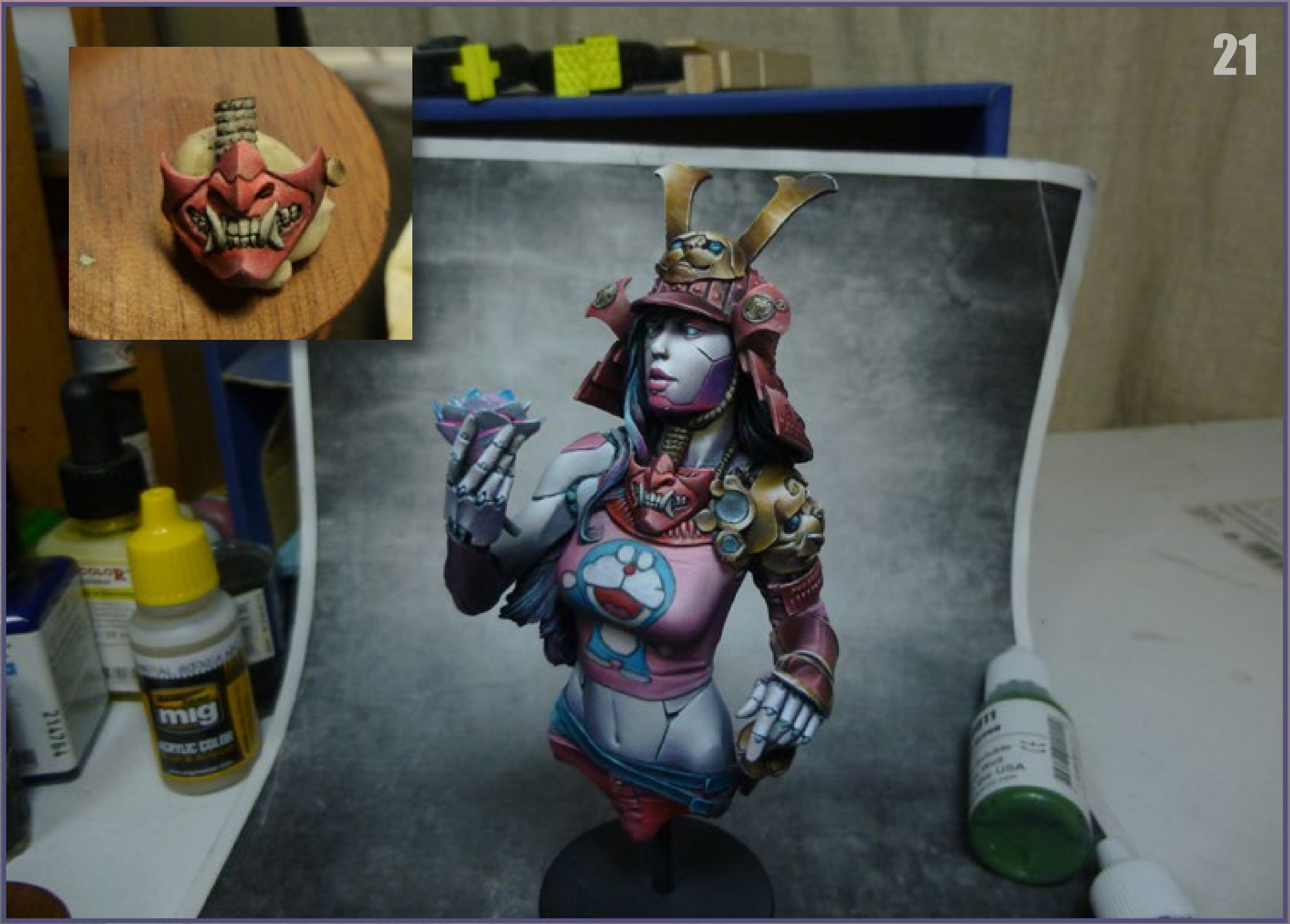
I was getting there. It was vibrant and closer to that not much defined feeling I wanted to convey through the piece. At that point I had just one last night of work before submitting the piece for the Eindhoven contest. It's good sometimes to take a step back and clear your mind so you won't remain 'with the nose stuck on the painting'. (I am not sure about the translation of this French expression).

20

PART FIVE

The Last Part

Before I went to the SMC, I learned some troublesome news ... I was considering giving up, but my brush called to me and helped me to move on. This helped me transform and sublime all this delicate energy for an ulti-mate night of work.



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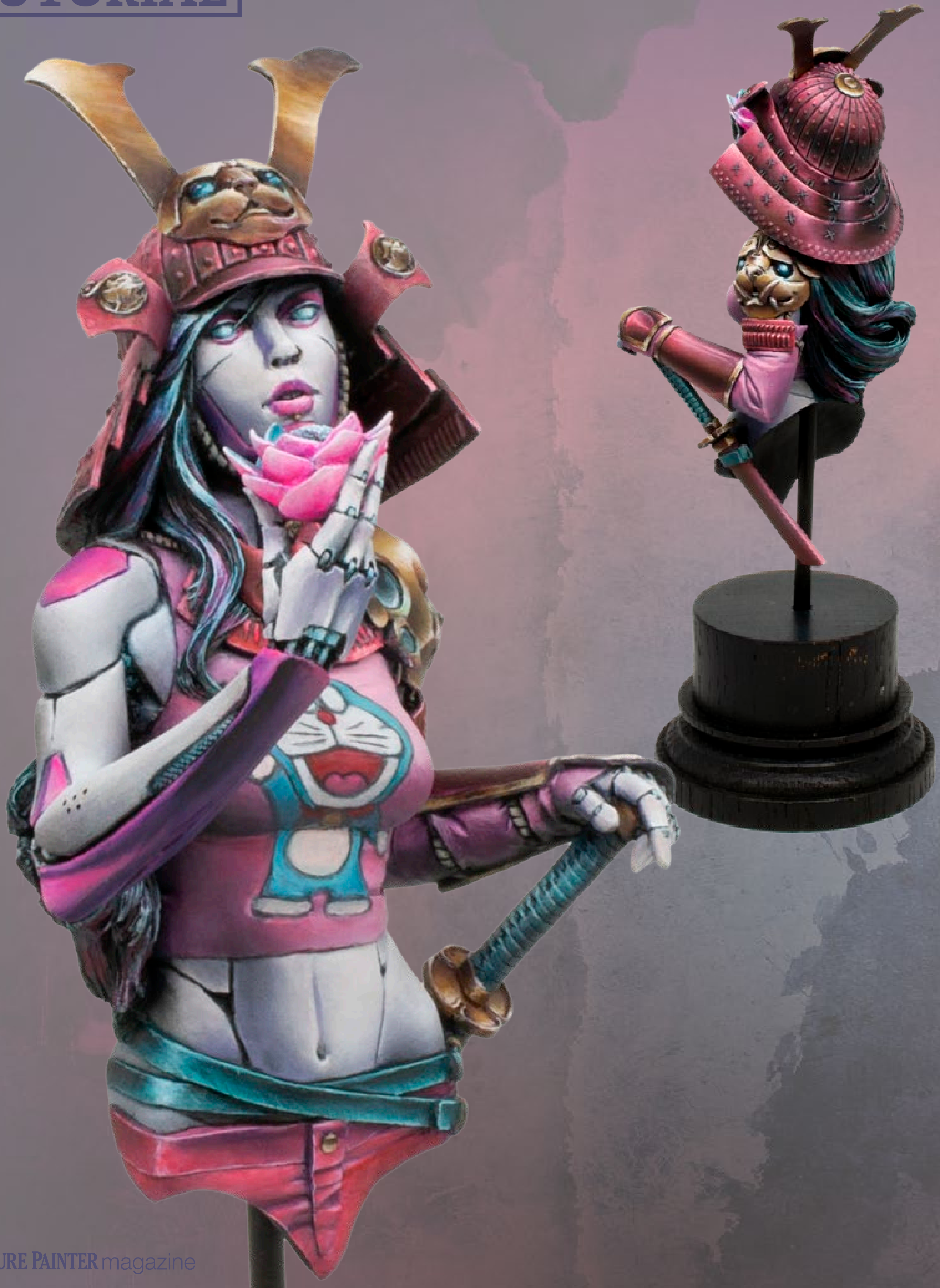
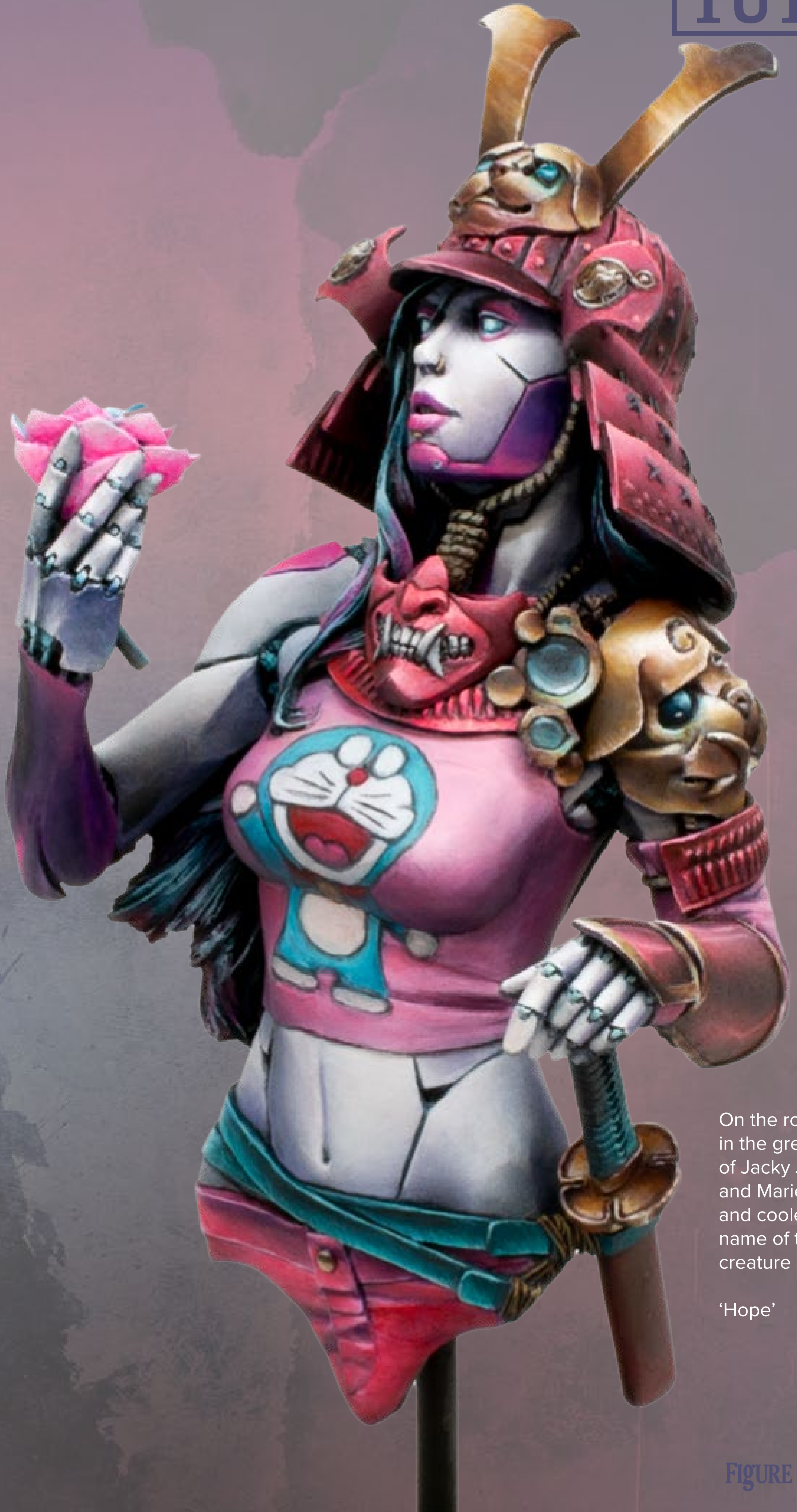
Starting with the mask, I highlighted the red with some Fluorescent Orange M mixed with a clear flesh tone and Vampiric Shadow. I did the same thing for all the red parts. The lotus flower did find its final colour; I put some last efforts on the face, the nuances, the last lights and last fades. Once the whiskers were done and the freehand completed, I was finished.

After quite some effort, I managed to achieve this project with joy and serenity, satisfied with the circulation of the colours and lights. It's always a genuine pleasure to do such a project, to go the extra mile to find one-self. It's one of the main points that keep me going in this endeavor, it nourishes it.





On the road to Eindhoven, in the great company of Jacky Jack, Philippe and Marie, in my serene and cooled off head the name of this magnificent creature emerged ...

'Hope'

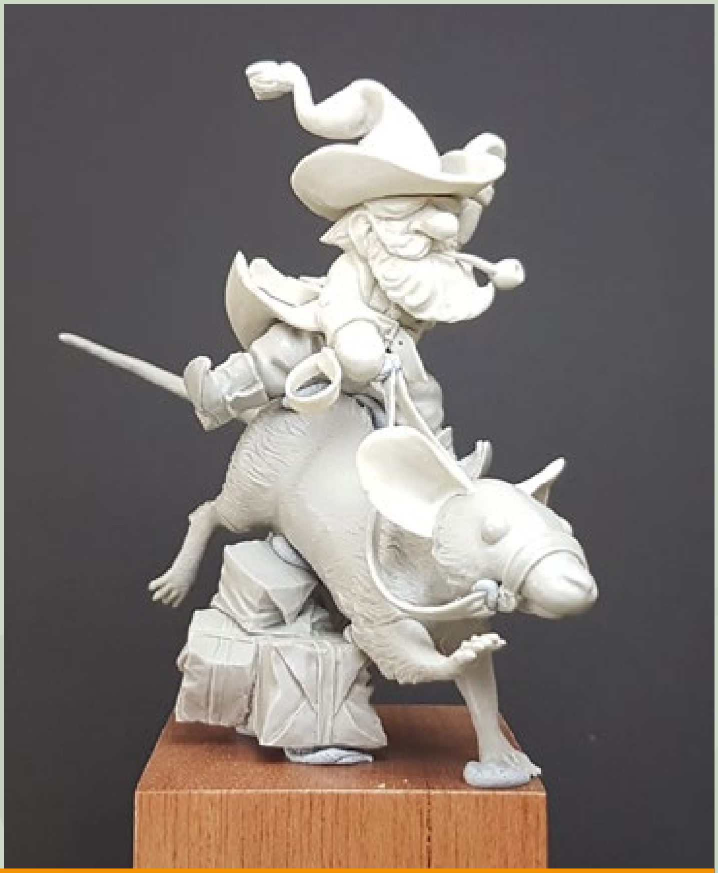
by **Steve Forté Haydon**

Details

Price:	£75
Scale:	1:1th (80mm tall)
Material:	Resin

Available from

www.mrleesminis.com



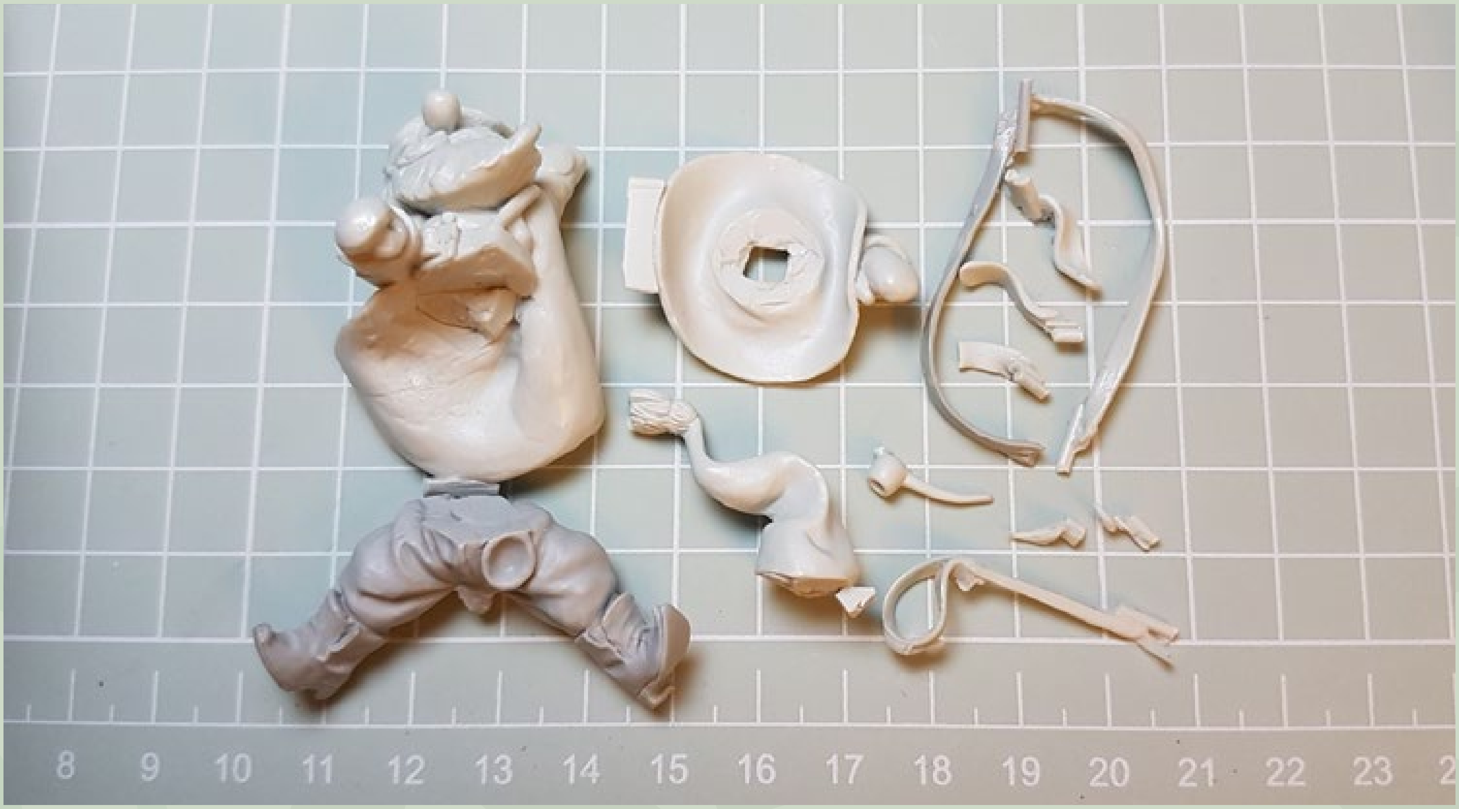
Mr Lee's Minis/Demiurge Miniatures' Elf on Mouse

MR LEE'S MINIS

Hot on the heels of his charming Pangolin sculpt (currently available from Mr Lee's Minis also), Peder Bartholdy has another addition to his Demiurge Miniatures brand. Now the name Elf is a bit of a confusing one, until you read his description on his Putty & Paint entry; "This is a life size sculpt of a very busy Christmas elf on his way to work at Santa's Toy Assembly Corporation".

By the looks of Peder's artwork, he originally had the idea back in 2010 and I for one am glad he decided to turn it into a 3D sculpt, as it's a lovely creation and very different from the majority of miniatures on the market.

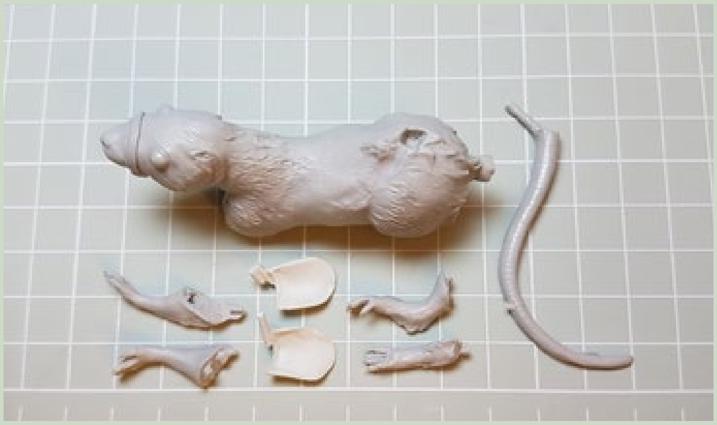
This is one of the few kits from Mr Lee's Minis (MLM) which doesn't come in a clear plastic case, but in one of his new stylish black magnetic flip top boxes. Now, I do appreciate a little presentation when I've paid for a new miniature and the gloss black MLM beaver logo against the matte black sturdy card package looks classy, as does the colour sticker showing the kit contained. This continues inside as all the parts in their zip lock bags are safely surrounded by black packing paper. Also inside will be an art card, although they were not ready yet for this preview copy. It would be nice to have a sticker of the miniature (because who doesn't love stickers), but I



can't really complain about that when it looks as good as it does.

Casting will be by DarkStar Miniatures, but the first copies (including this review one) have come from BrokenToad, so the transition between them has delayed the release to make sure things are right from the start and there may be slight variation to this copy.

On to the main event; the miniature itself. 23 parts in total make up this miniature with a couple of tiny pieces actually being the points of his impressive moustache, which could prove a challenge to fit into place. As always from BrokenToad, the resin has a great amount of detail (including tiny mouse claws). It's easy to access and clean up mould lines which are quite minimal anyway, and it has no smell.



The reins are a much softer, flexible resin which seems a bit odd initially, but I can see how it helps to get them positioned correctly. Unfortunately, however, one of the reins has a couple of large air bubbles inside and the loop feels a little sticky as if it hasn't cured properly, so I'll likely make a new one (though MLM would replace defects, so it's not a massive issue).

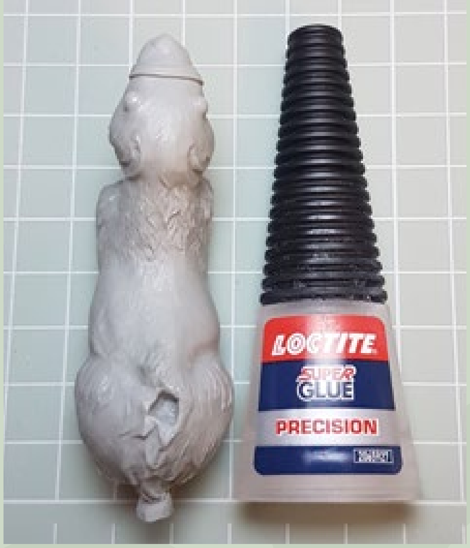
The joins and cuts initially look a bit scruffy, but when test fitting pieces I can see that this has been a case of creating joins which help you get parts into the correct positions and require less gap filling.

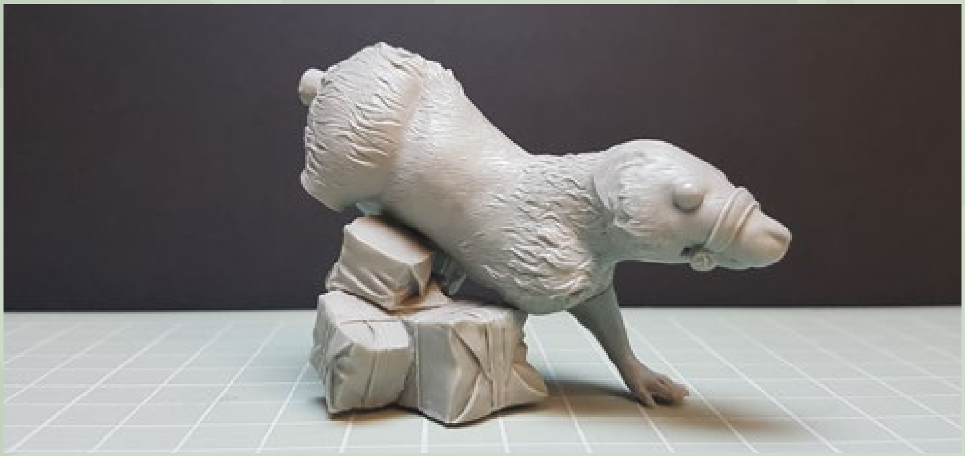
Starting from the ground up, you have a pile of tiny presents which give a nice sense of motion as it looks like they're being knocked over by the jumping mouse. Cleverly, the pile also works as a stand for the whole miniature. There is one thing that does confuse me a little, though. The size of the presents is in scale with the elf rather than the mouse. This makes the mouse feel giant rather than the elf being tiny on a real sized mouse.

The mouse is huge with a main body the size of a superglue bottle. There's only one visible mould line running from under the chin and along the belly. This has left the lovely fur texture completely intact and free of risk of damage during clean up. The tail joint has a large pouring point so requires the most care to remove, then pinning and filling. Its four main limbs all have different shaped connections and plugs, so it's easy to figure out. Once again, small pouring points are present, but easy to remove and the gaps are minimal.

Lastly, the elf himself. This bearded chap is cleverly cut up as well, with the ends of his belts and moustache tips all being separate parts. His large hat comes in two parts with his left mitten being attached to the hat's brim. There's even a small guide hole for his pipe. I did have to trim the plug which connects him to his steed quite a bit to get a better fit, but otherwise he just needed the pour tabs removed and a little mould line clean up. Nothing more than usual, really.

So, to sum up, Elf is a great kit to put together (even the tiny moustache tips) and looks wonderful when assembled. The sculpting is seriously well done with an almost cartoon style and plenty of motion from the pose and the rider's clothing. From a painting point of view, there's a bit of everything. Fur, cloth, flesh, and some small areas of metal, too; plenty to keep you interested. Frankly, this is another excellent addition to Mr Lee's Miniatures expanding range.





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Drummer of the Imperial Guard

by Ivo Preda

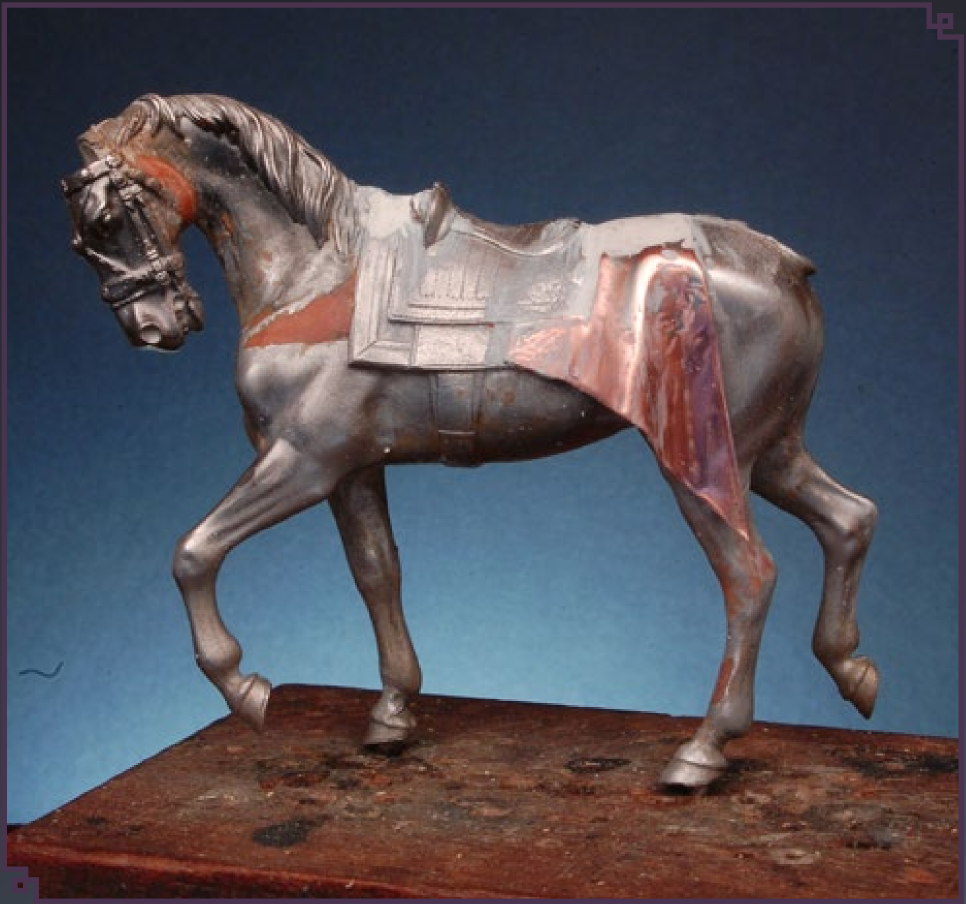
I was born in 1955 and I have been doing modelling since my teenage years. Strangely, I always do figures: the Airfix collectors series and later Historex were my school. Historex taught me to study uniforms and history, as there weren't any instructions inside.

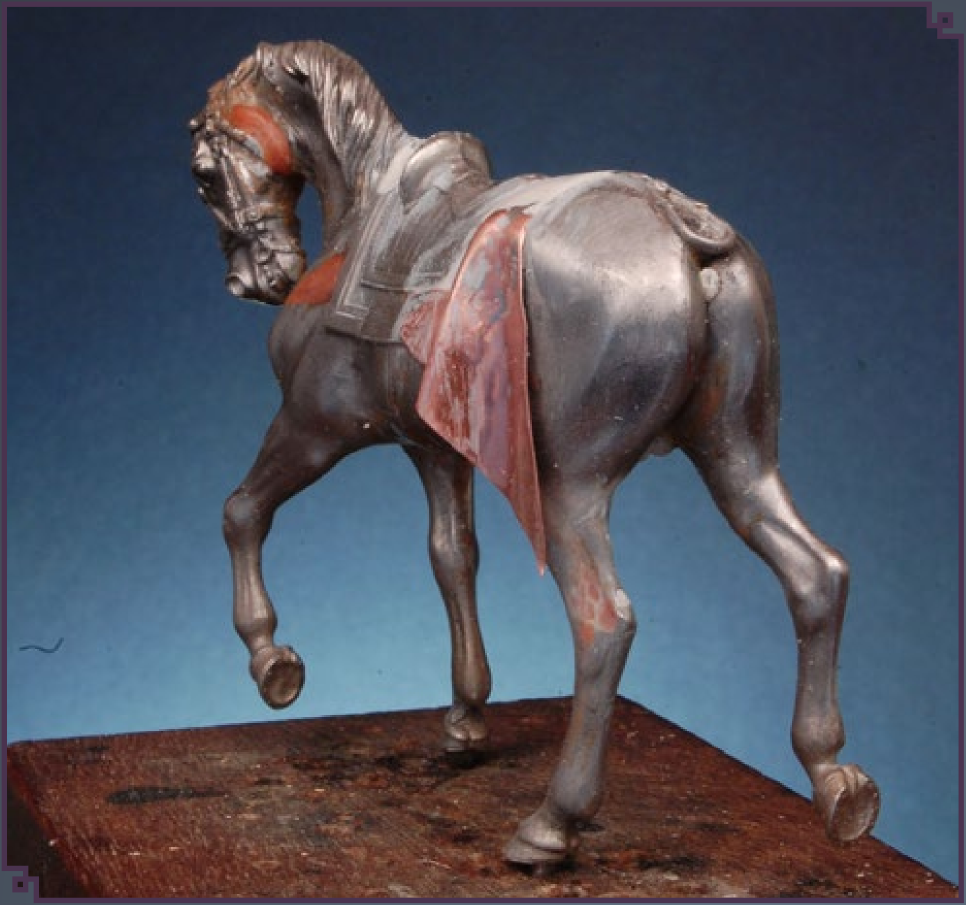
I love the Napoleonic period probably because Historex was focused in that period. Over the years, I organized some shows like CMT in Turin in the 80's and later "Le Petit Soldat" in Saint Vincent, Aosta Valley which left me with good memories, because I always find somebody that regrets its ending.

I'm also a World Master, honoured with this title at the Montreaux World Expo.

Today, my work is focused mostly on metals, putty and different materials to obtain the desired effects.

Enjoy the article!





Napoleon married the 18-year-old Maria Luisa of Austria in April of 1811. The celebrations and parades following the couple's marriage were extremely sumptuous and the Cavalry of the Guard was called to do its part to excite and praise the Parisian people.

The Cavalry of the Guard were at the parade's head and were Napoleon's favourites. They were the ones always at his side as well as his personal guard. Immediately behind the Commander were the most lively and majestic figures, the Timbaliere.

I have decided to depict a young trumpet player, even if he's portrayed with moustache and decided he should also be very excited passing in front of all the exalted people.

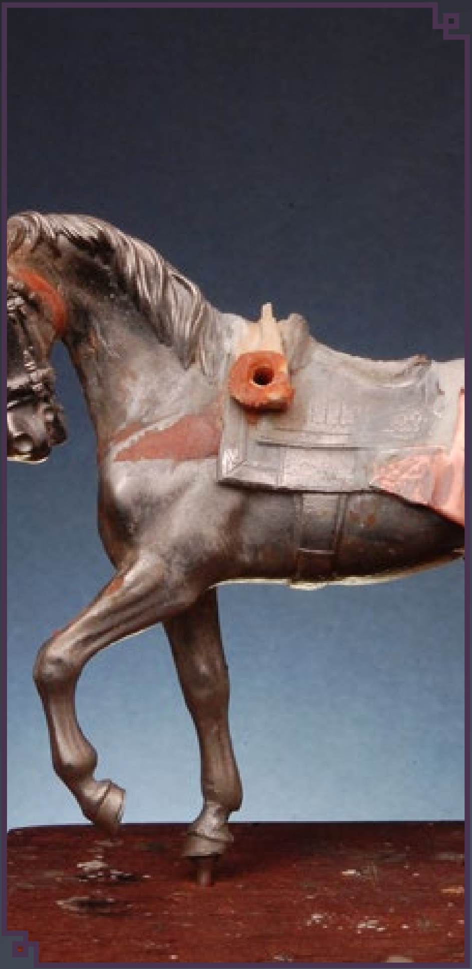
Let's move on to the model.

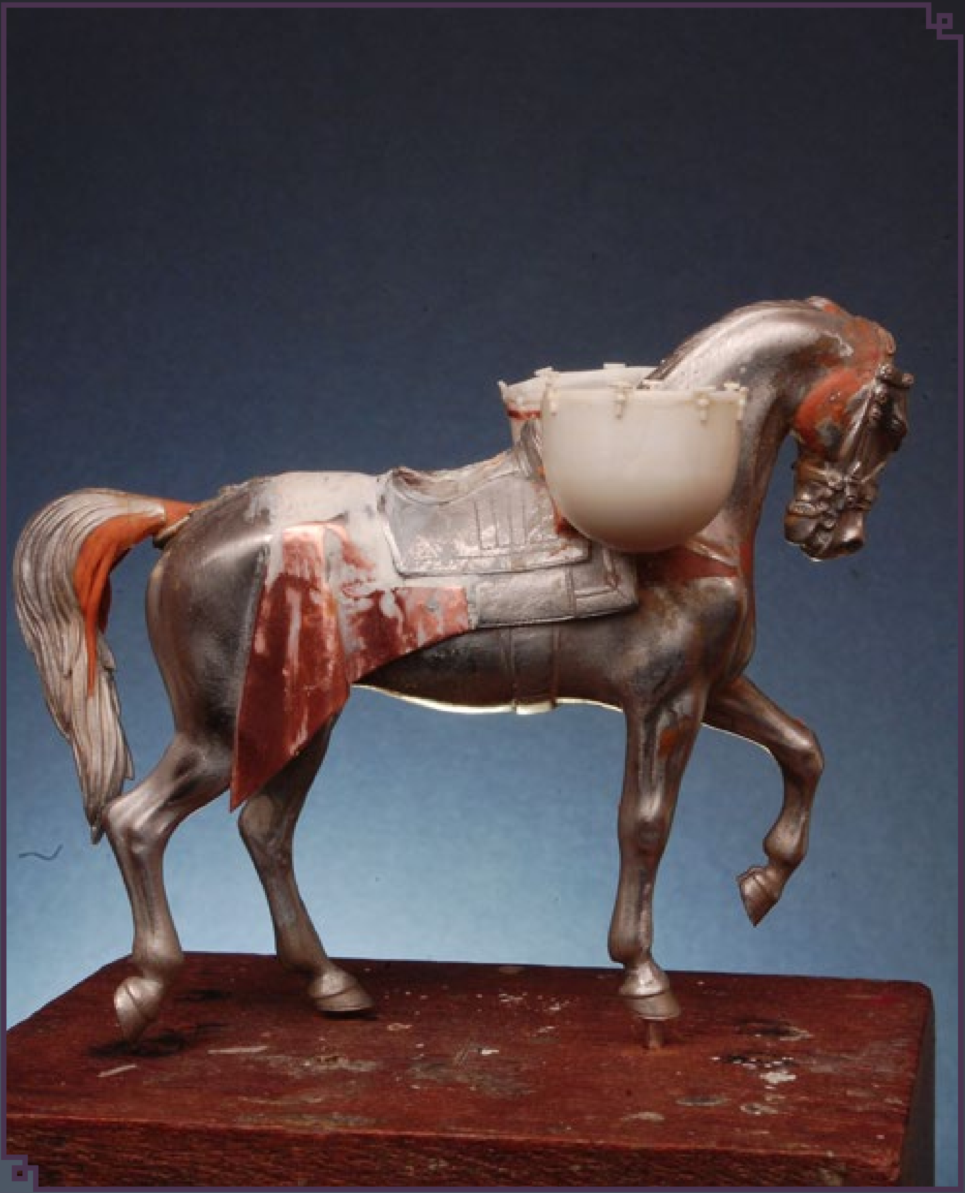
It is 54mm scale, which in my opinion is the par excellence scale for historical figures. I work with a wide choice of materials. I am not strict in my choice, so I choose the best from what the market offers.

Starting from the horse, it comes from Metal Models and the kit CV06 (a Corazziere Official) is perfect because of its dynamic pose. I have changed the head with one from another kit by the same brand but having a typical harness from the light cavalry. I modified the caparison back part to create the specific model I wanted.

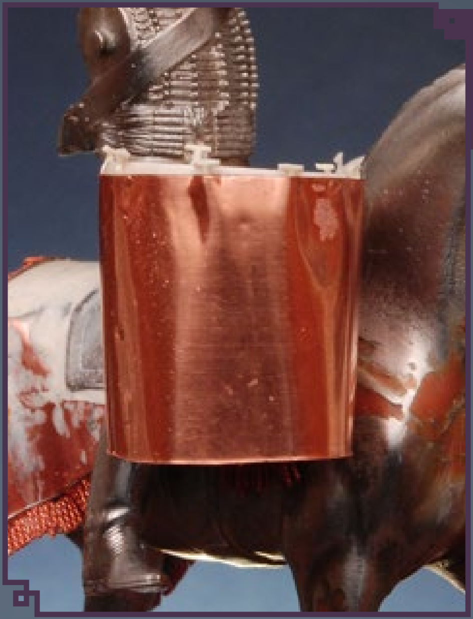
I shaped some cardboard and later copied it on a thin and soft sheet of copper, then glued it to the horse's back. I used white Milliput to fill some gaps or holes.

The next step has been about the timpani from a Historex kit. The instructions, written by Eugen Leliepvre from Historex itself, were very clear and detailed.





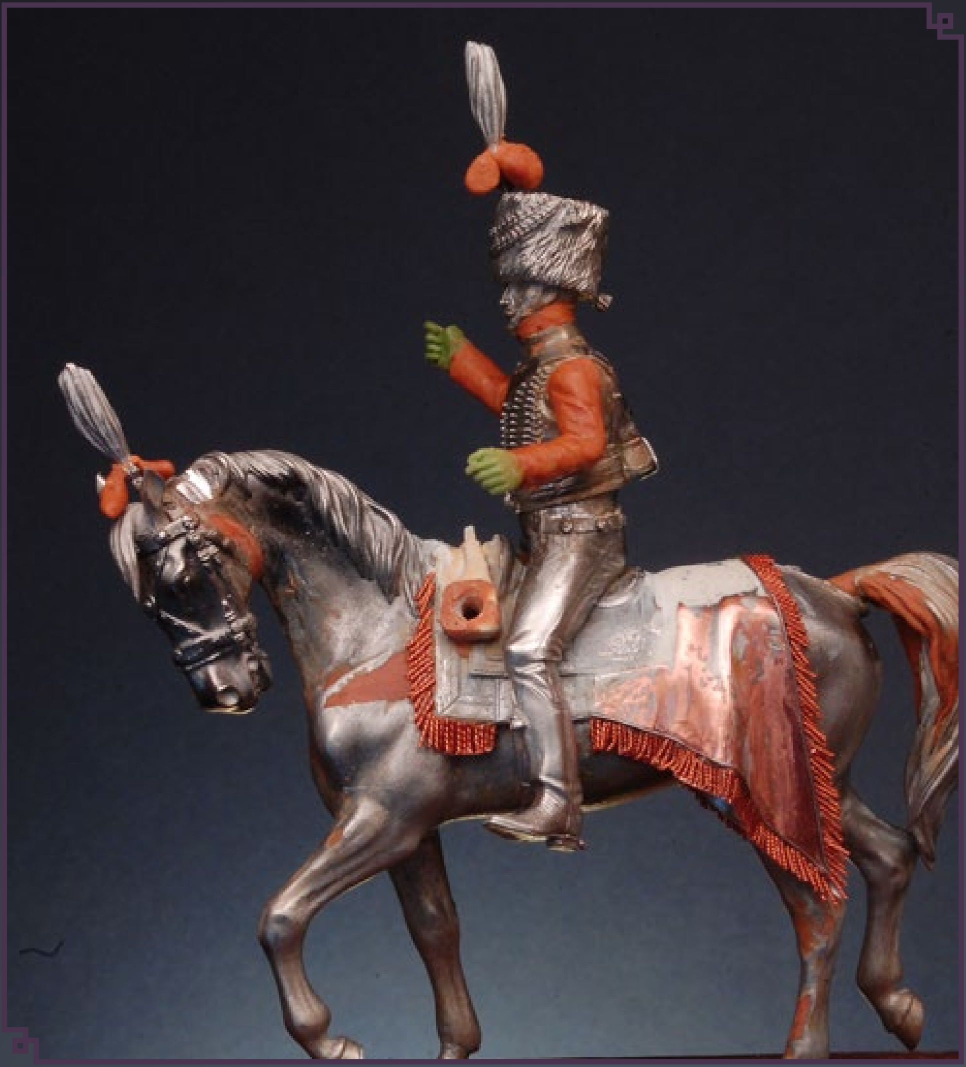
Let's start with the timpani's support. First of all, I have glued all the little components from Historex, including the keys used to stretch the leather. The saddle was fringed, which means a long and boring work. I used a copper wire and using a drill, I have twisted it. In the end, after cutting the wire to length, I have glued in place each section one by one. A little trick: in some places where a support from the caparison was not possible, I have used a little lead strip attached to the inner edge in order to create one… in the end it remains hidden under the fringes. It's all about time and patience.

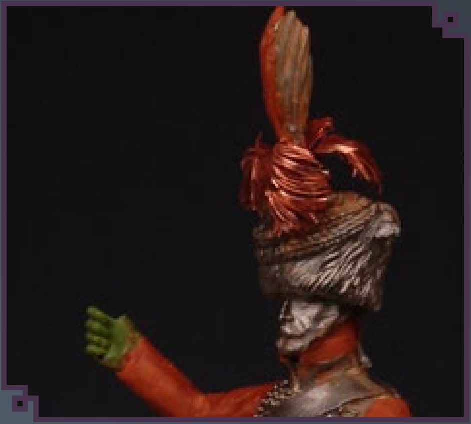


Note: I have used some different types of Milliput. The most used is the terracotta (the reddish one in the photos).

To make the timpani's cover I used copper again.

Here the design is simple. It's important to be very careful in the drum's positioning and their size to avoid interfering with the horseman's legs and, above all, the need to remove it for the painting phase. To make it easier, I made some pins inside the drums.





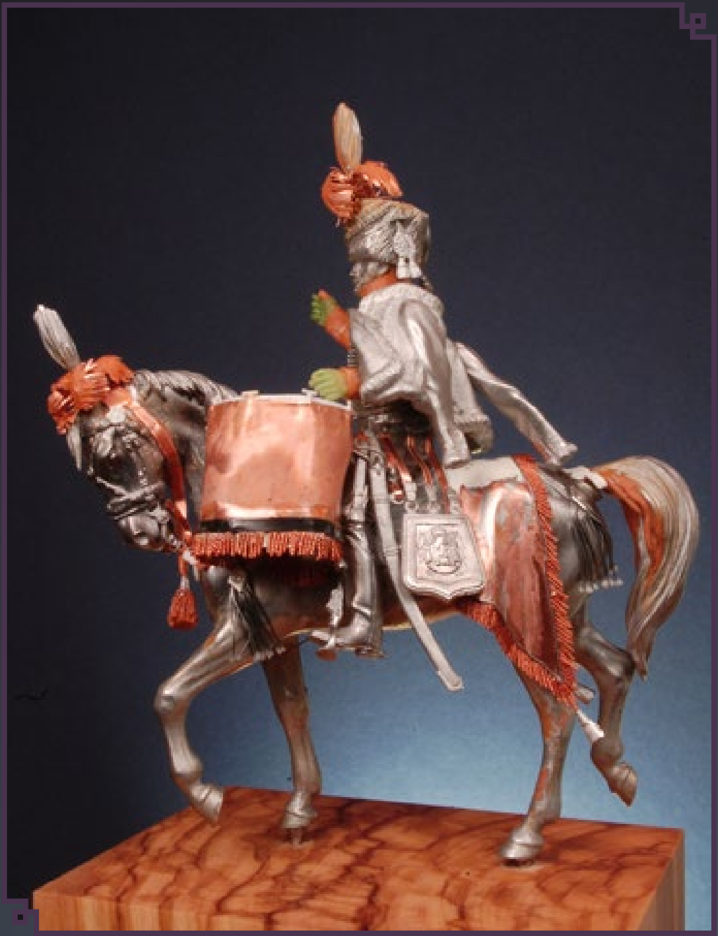
The horseman is essentially derived from the Metal Models kit with some conversion of his pose and re-sculpting his arms. I did it by creating an inner armature with iron wire and then applying several layers of putty.

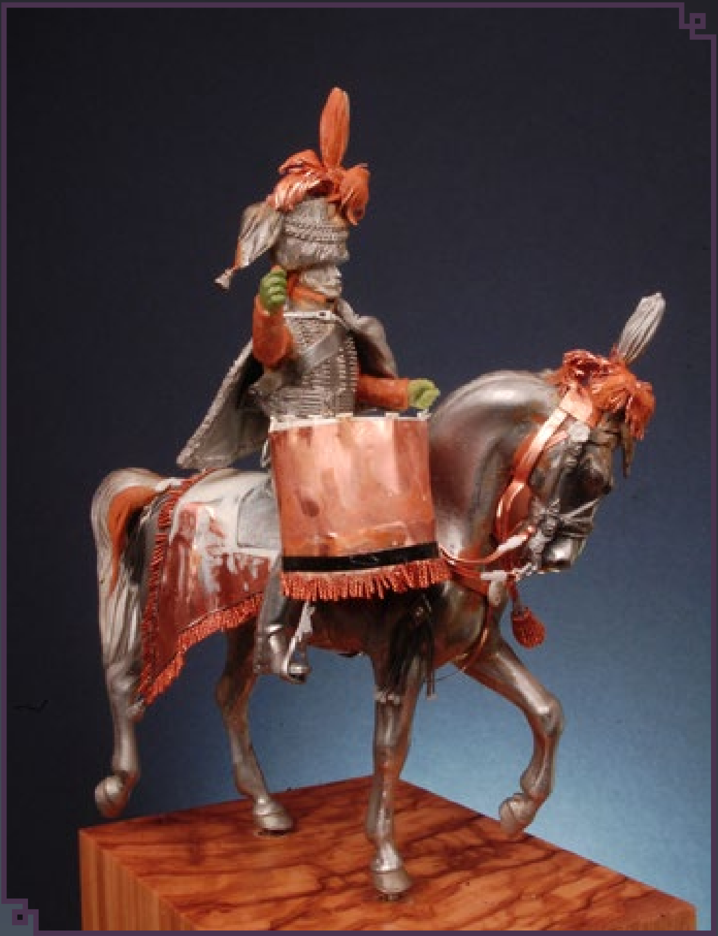
A different task was to replicate the ostrich plumes. I started trying to use putty only, looking for some softness I did not find. You can note that under the plumes on the horse's head there still is some clay that usually is removed after the putty dries. Being completely unsatisfied of the result, I threw everything away and restarted using only thin copper cutting very carefully every single strand of the plume. Once in place, I have added some putty to give it a better look … finally!

It has been impossible to obtain the softness typical of ostrich's plumes, but this looked to me the best option for the result I wanted.

Look now at the picture of the full figure completed. The black stripe is a bit of electrical sticky tape used to better define the chevron. It's far easier than sculpting it with putty.

The sabretache and saber have been glued into position before painting. It makes the painting harder, but the assembling phase is much easier. I did the drum sticks in his hands with lead wire and the final little ball with simple Vinavil glue.

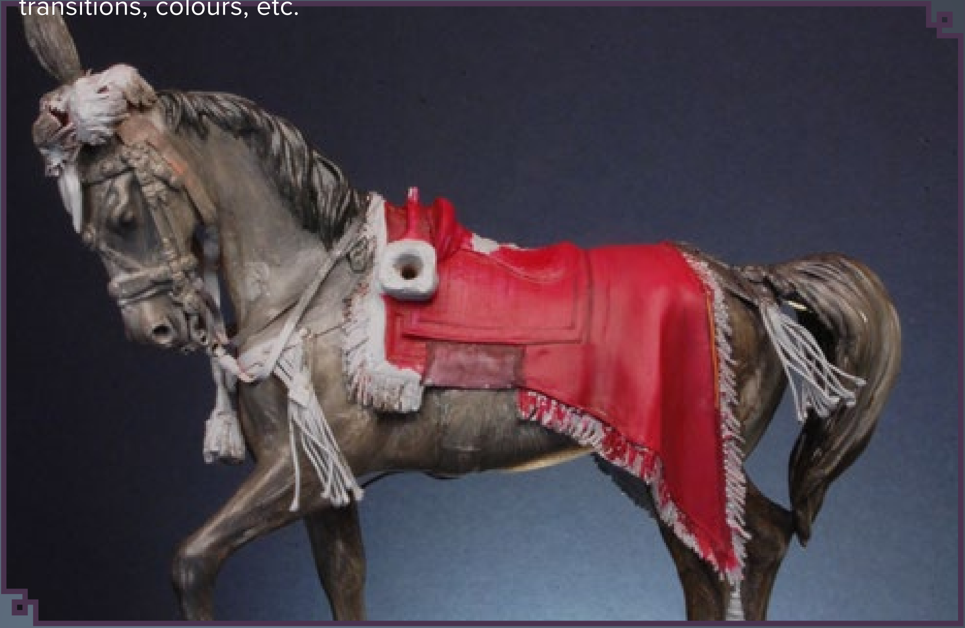


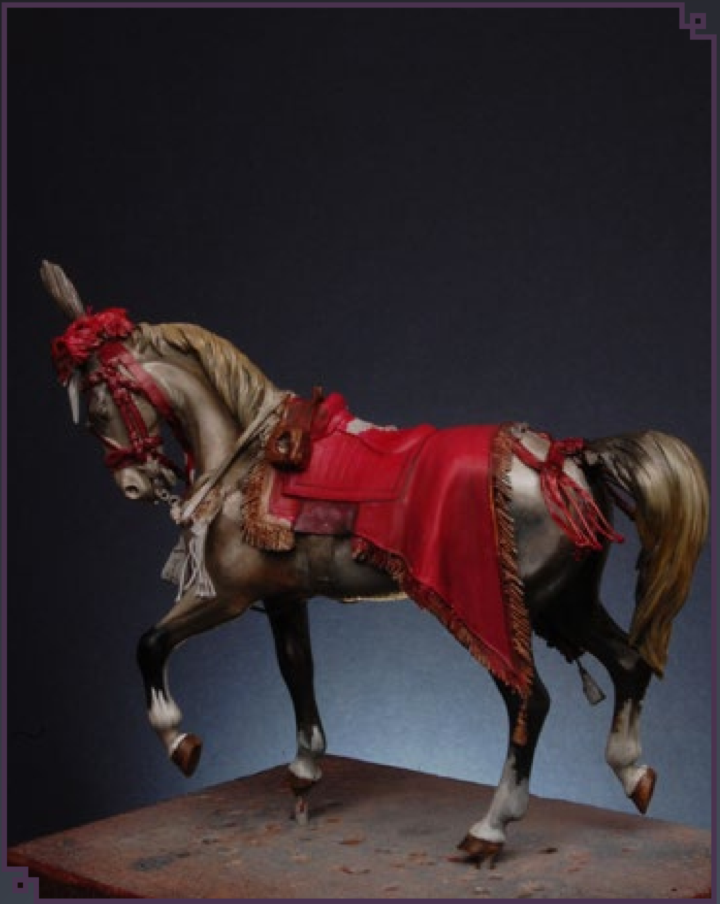


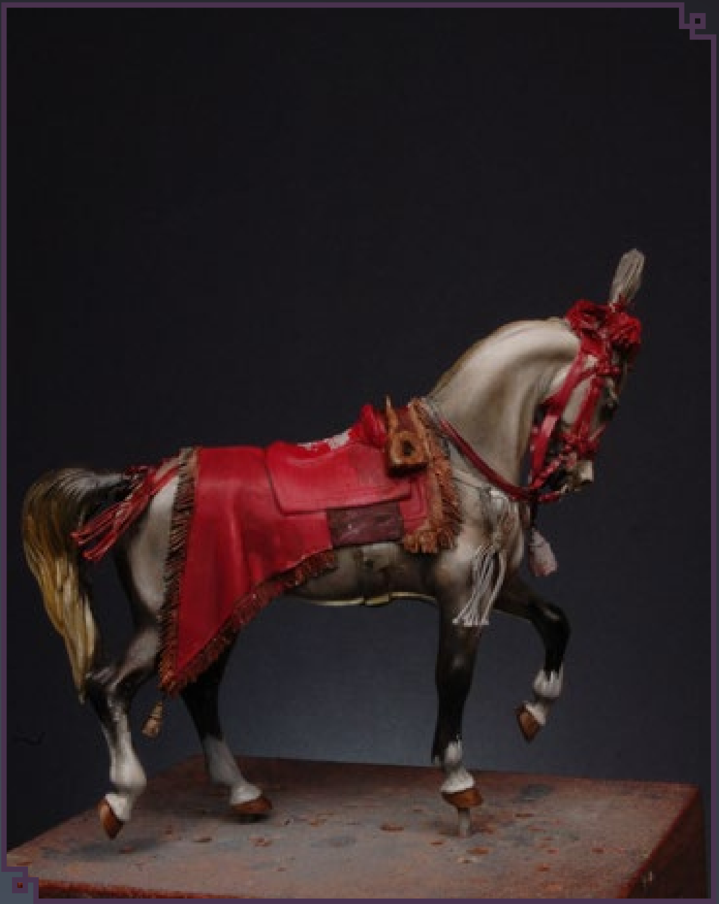
I usually use a mixed oil/acrylic painting process. All the skin, leathers, and golden chevrons are done with oils, all fabrics with acrylics.

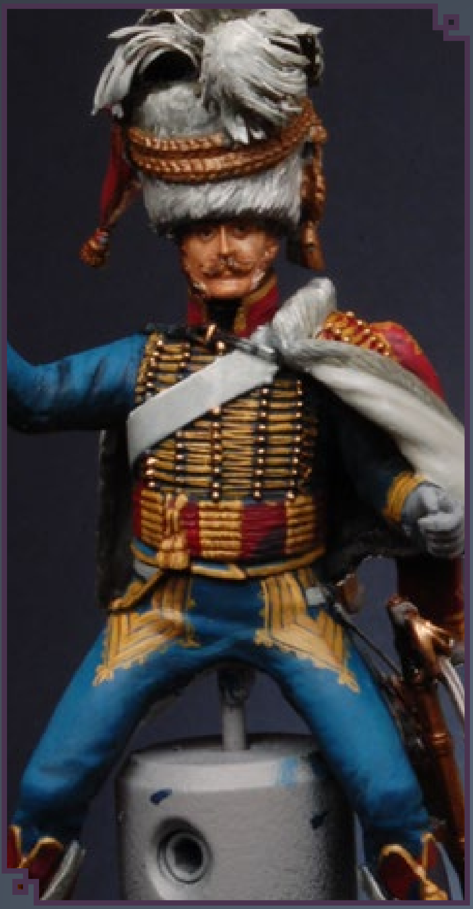
I start with the horse. It must be a white horse, so I apply an early oil wash using a mix of Titanium White, Ivory Black and Raw Umber. The purpose is to create a good base for next the steps. Even for a greyish horse, I am used to adding some warm tones to various greys. I also add always some Raw Sienna and Burnt Umber to my mixes. Then, when the base has dried well, I proceed with painting using a soft flat brush to blend the different tones. I also keep available a certain number of different brushes, because I need to have always a perfectly dry brush in my hand. It may look strange, but it's very important to avoid any risk because using a humid or wet brush will create a great disaster instead a blend of colours. I keep adding lights and shadows until I obtain a good result. Very often it is not possible to finish the work in only one session and I feel it necessary to paint again over what I did before to enhance lights, shadows, transitions, colours, etc.

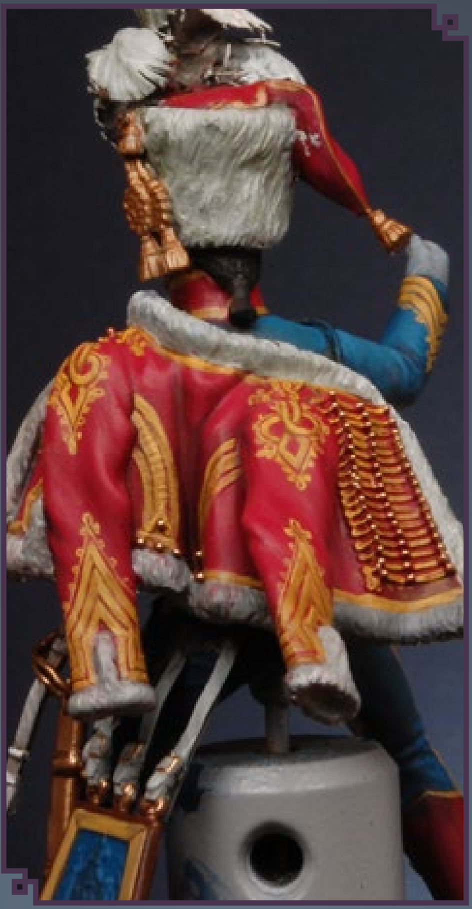
I paint the uniform in acrylic using colours much less brilliant than the ones we are used to seeing today. The blue you can see in the pictures has been obtained by mixing Prussian Blue and White.

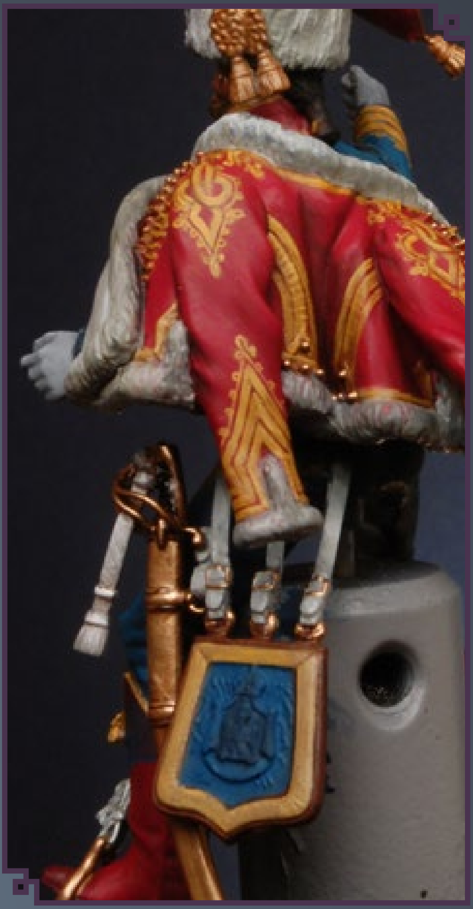


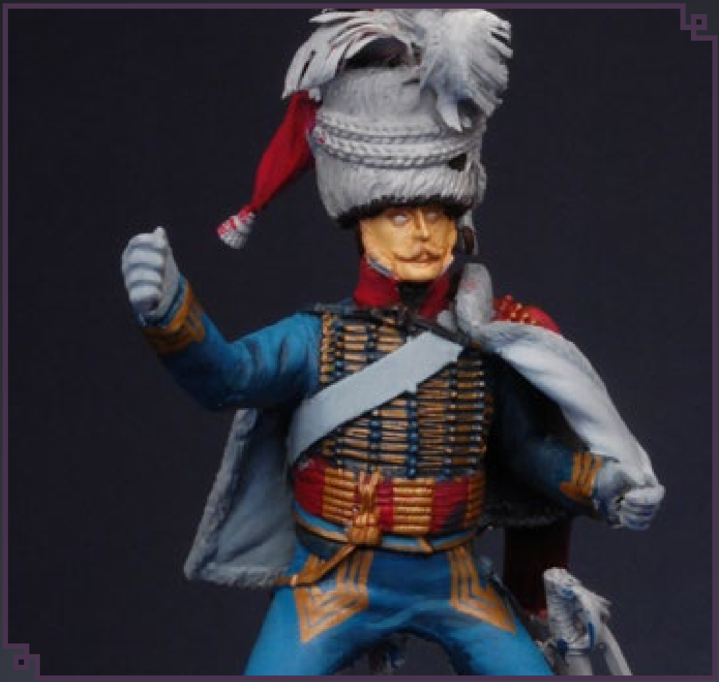


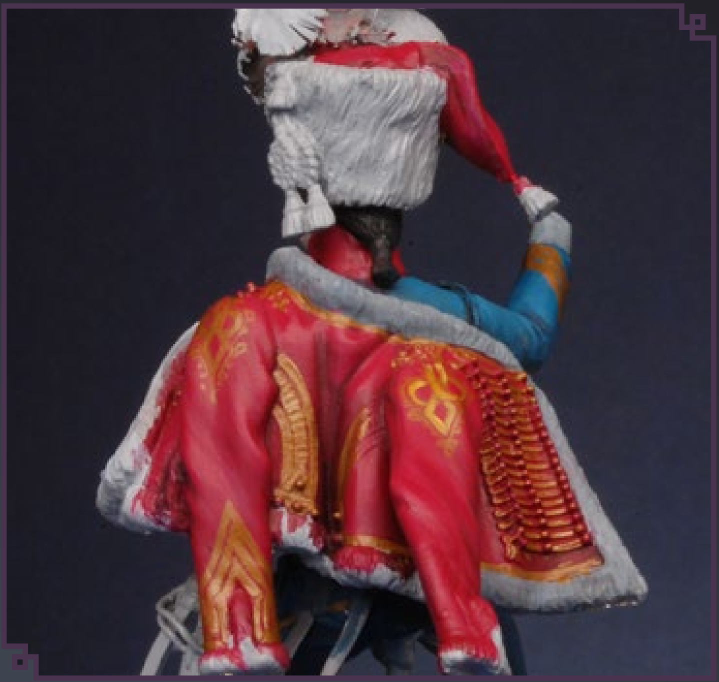










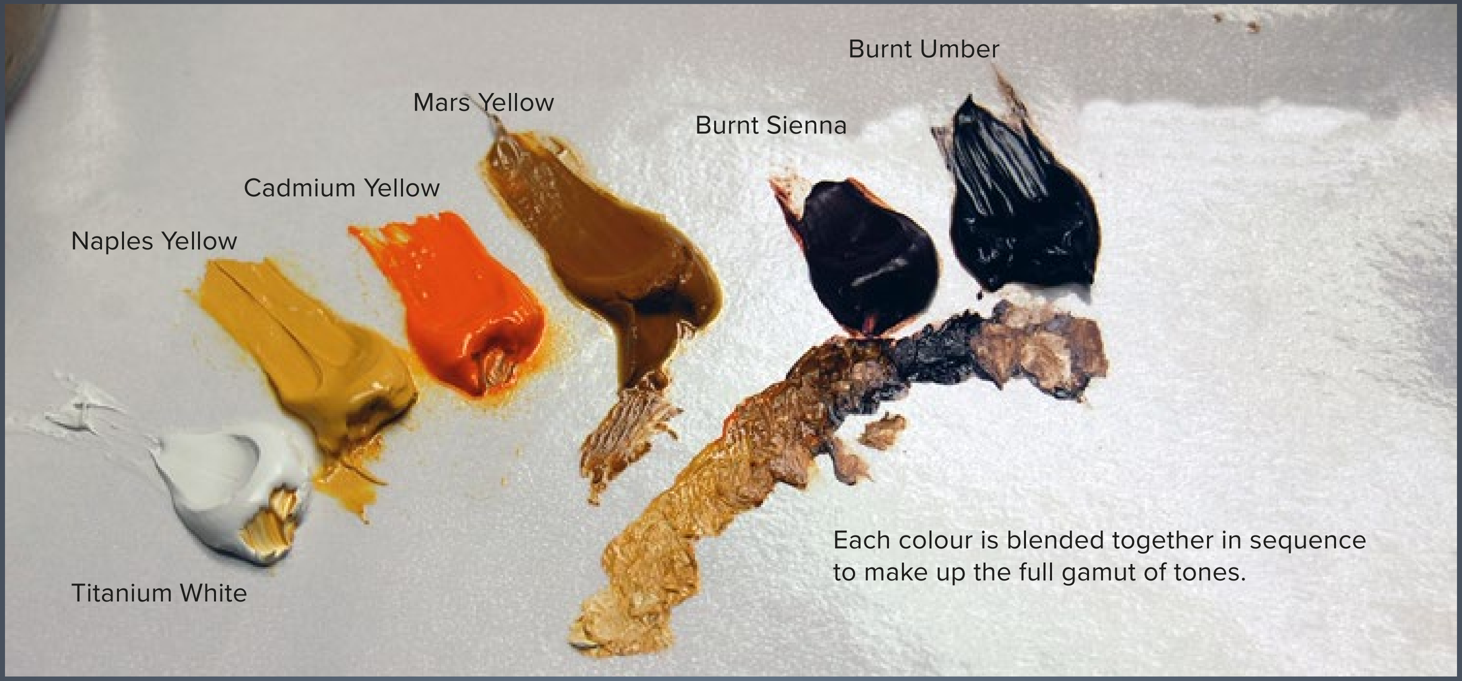


In the last images, you can see a sequence of steps used for the chevrons. The first layer has been made with a darker colour (right shoulder) and progressively adding lights until the final design. When making this kind of decoration, it is useful to keep on mind that they were trimmings done by hand over a fabric, so they had very precise alignments. I strongly discourage sculpting them if you have a one of a kind piece in your hands.

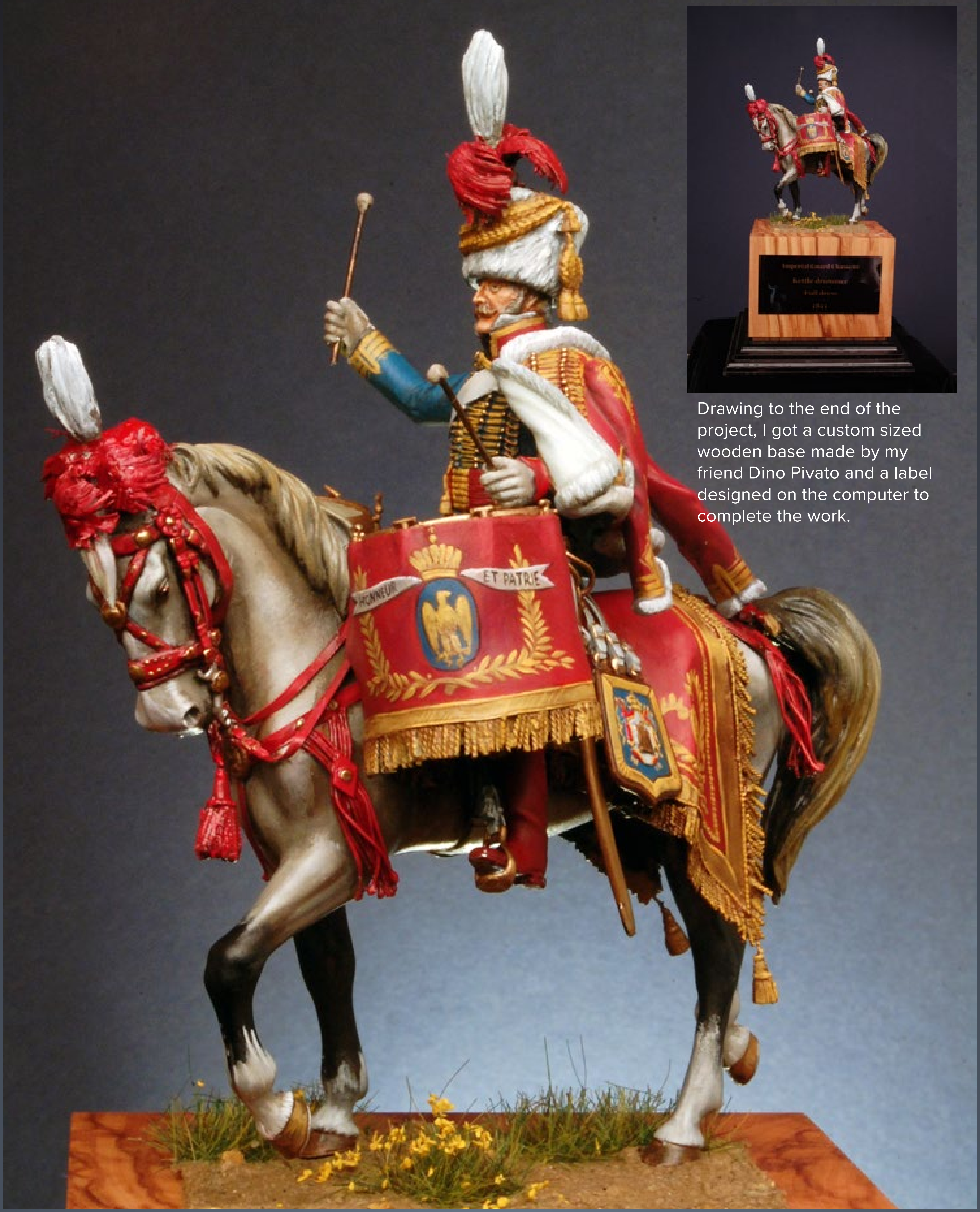
Also, the little flower on the chevrons' side was a whole and one-piece needlework.

For a soldier like this, the painting process for golden chevron is crucial. It could be useful to see my usual palette combination for this kind of task (see the picture).

Another critical colour for this subject is the crimson. It's important to get a good definition for a colour with so many different possible tonalities. I have chosen to paint a kind of deep dark pink, almost tending toward a purplish tone. My starting point is the Flat Red Vallejo Model Colour, darkened with some blue and then lightened with some skin or white tones, but only a very small amount. Honestly, I am not a painter of great contrasts even though the pictures flatten the gamut between highlights and shadows even more.



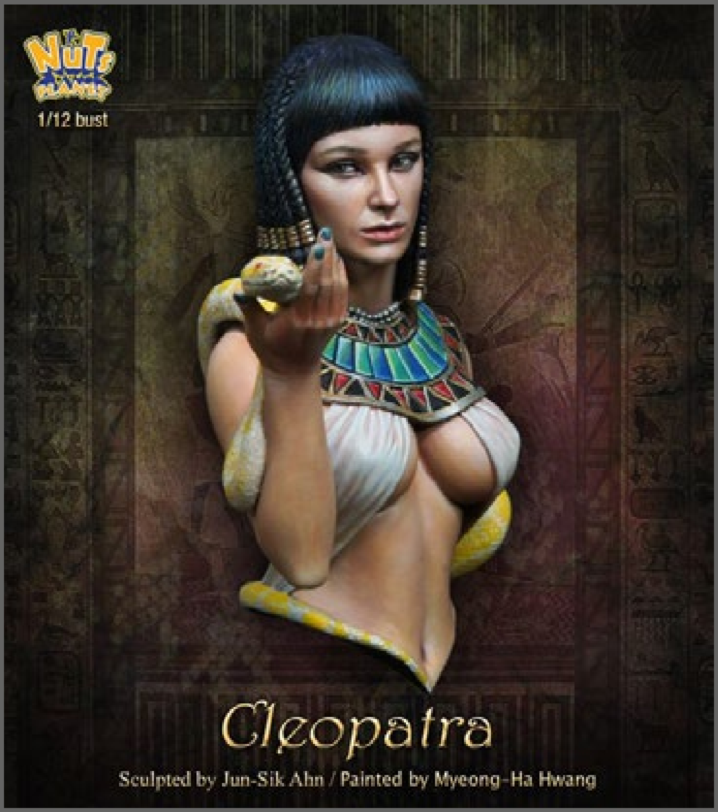
Each colour is blended together in sequence to make up the full gamut of tones.

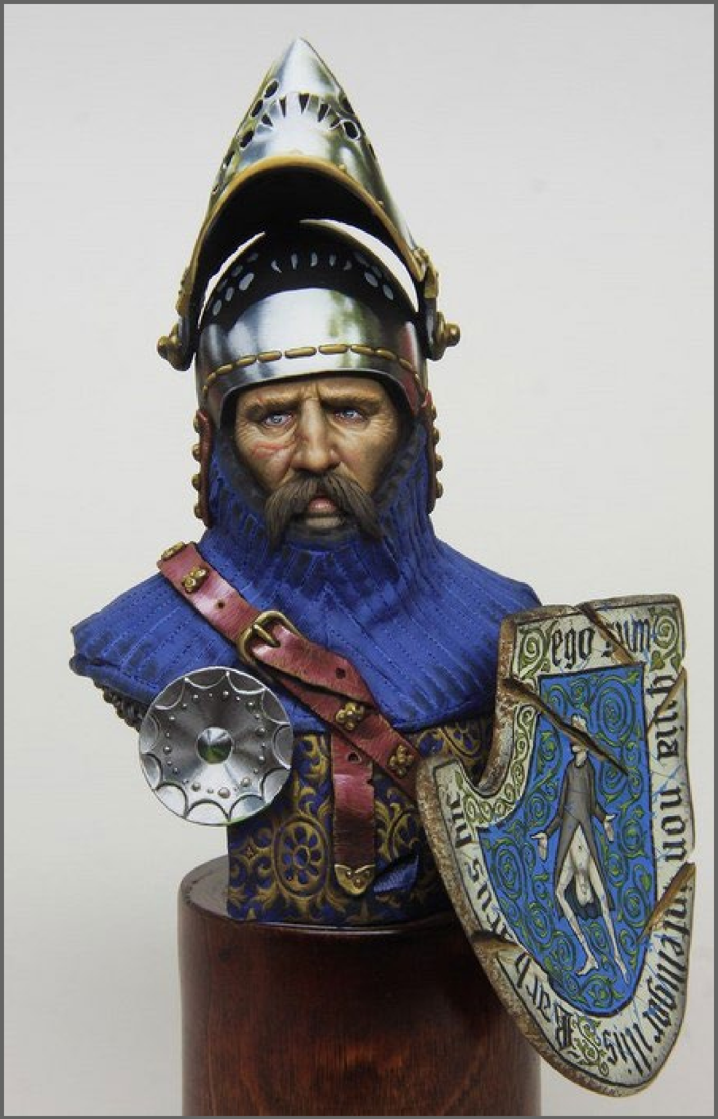


Drawing to the end of the project, I got a custom sized wooden base made by my friend Dino Pivato and a label designed on the computer to complete the work.

Cleopatra

Company:	Nutsplanet
Scale:	1:12th
Contact:	www.nutsplanet.com


NuTs PLANET
1/12 bust
Cleopatra
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang

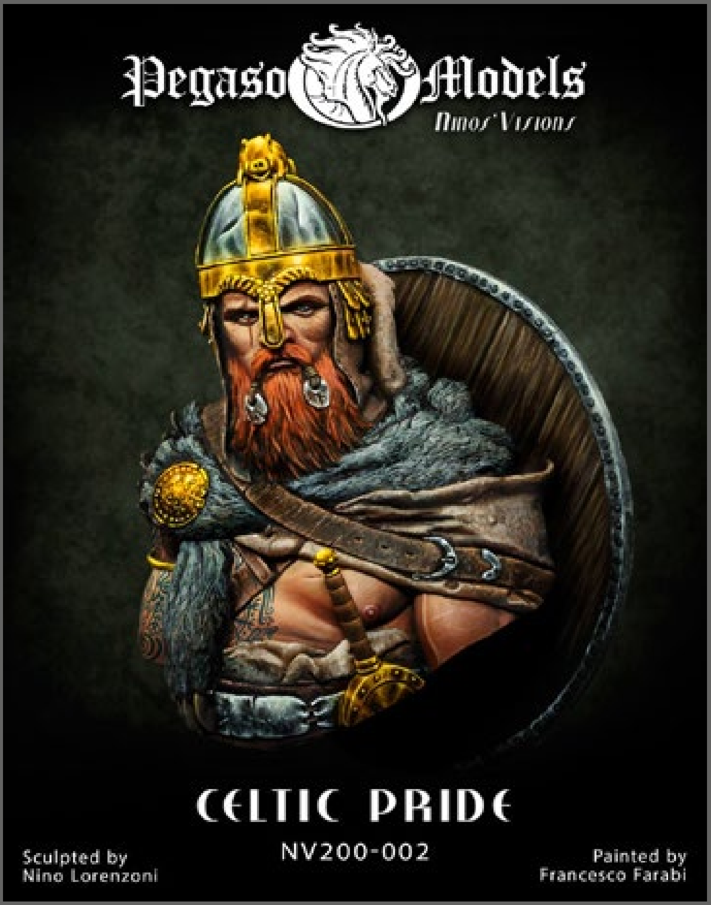


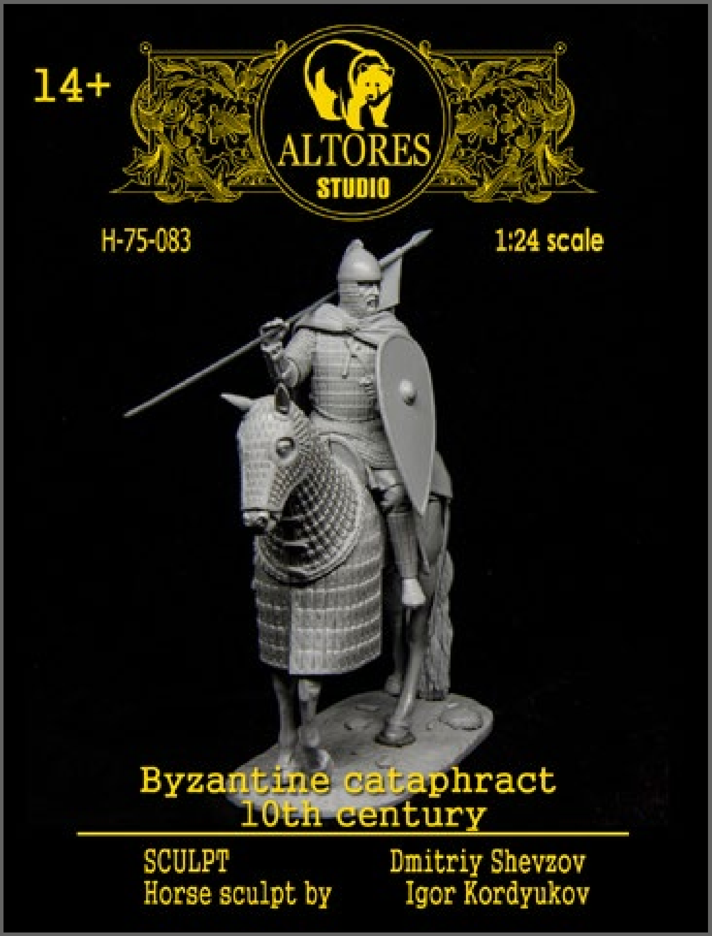
German Knight, XIV-XV c.

Company:	Tartar Miniatures
Scale:	1/9th
Contact:	tartar.miniatures@libero.it

Celtic Pride

Company:	Pegaso Models
Scale:	1:9th
Contact:	pegasomodels.com


Pegaso Models
Nino's Visions
CELTIC PRIDE
NV200-002
Sculpted by Nino Lorenzoni
Painted by Francesco Farabi

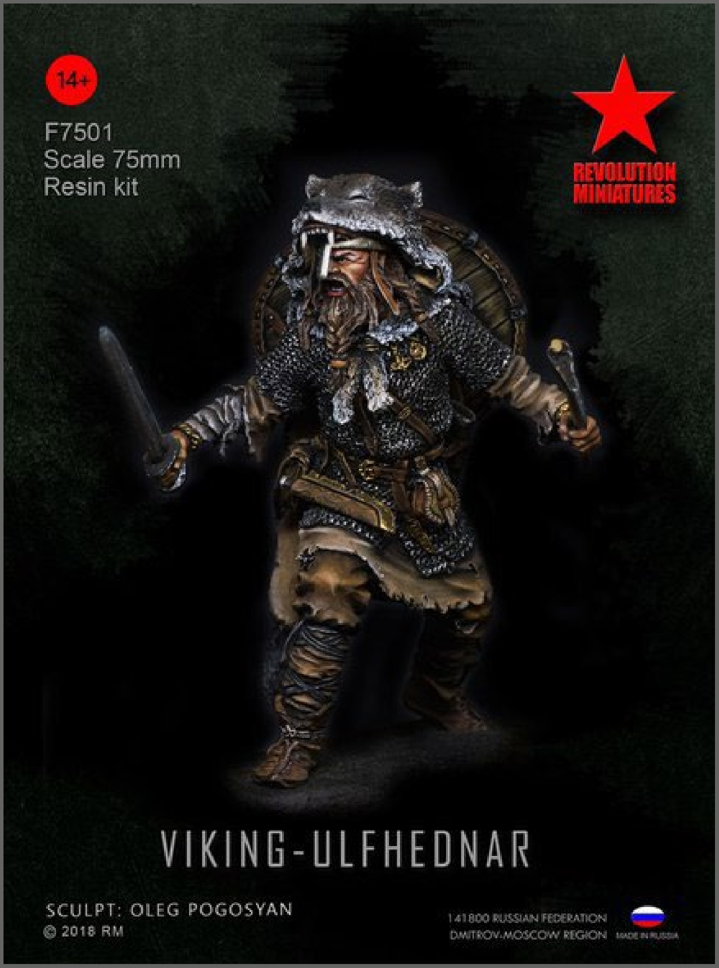

14+
ALTORES
STUDIO
H-75-083
1:24 scale
Byzantine cataphract
10th century
SCULPT
Dmitriy Shevzov
Horse sculpt by
Igor Kordyukov

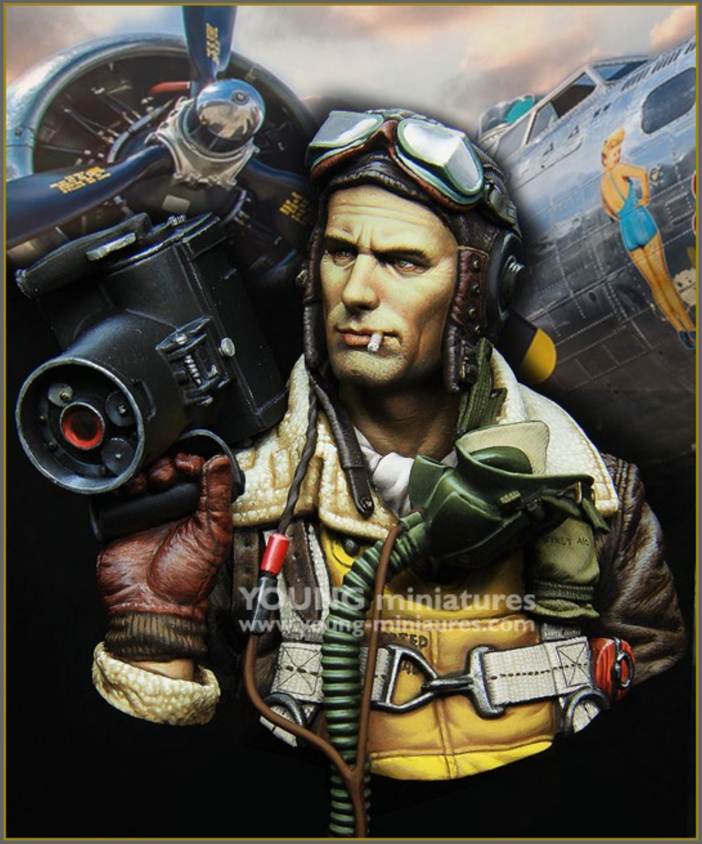
Byzantine Cataphract

Company:	Altores Studio
Scale:	1:24th
Contact:	altores.com

Viking (Ulfhednar)

Company:	Revolution Miniatures
Scale:	1:24th
Contact:	vk.com/revolutoin_miniatures


14+
F7501
Scale 75mm
Resin kit
REVOLUTION
MINIATURES
VIKING-ULFHEDNAR
SCULPT: OLEG POGOSYAN
© 2018 RM
141800 RUSSIAN FEDERATION
DMITROV-MOSCOW REGION
MADE IN RUSSIA

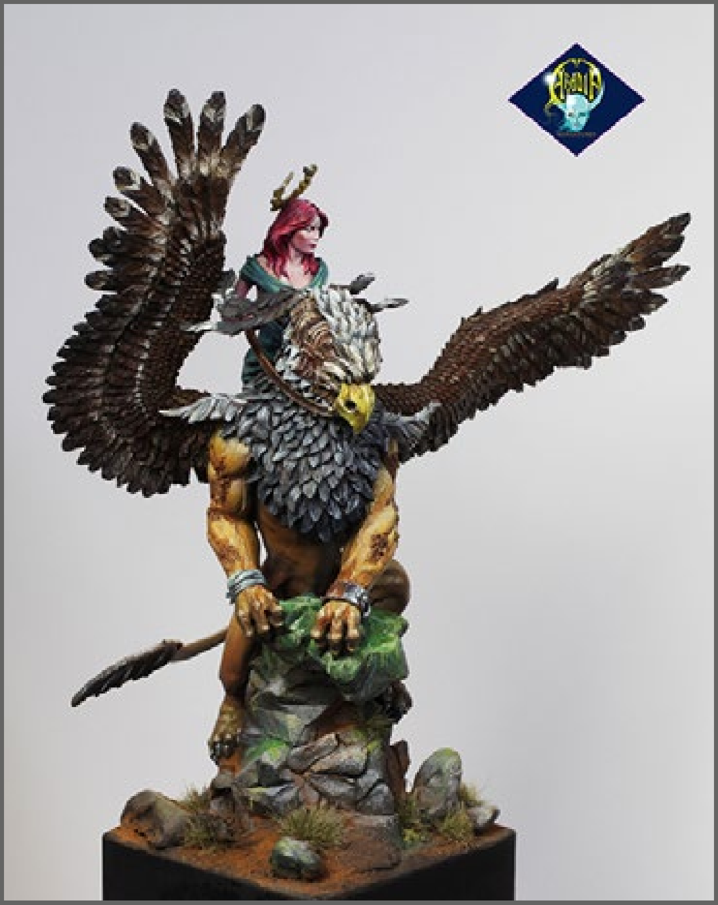

YOUNG miniatures
www.young-miniaures.com

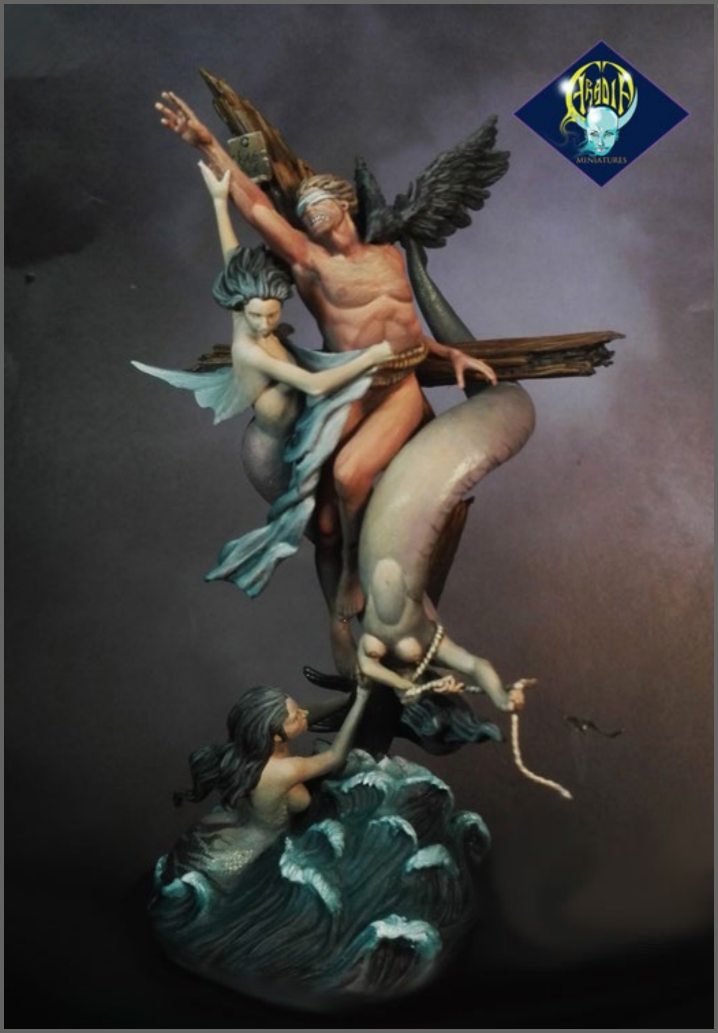
B-17 Crew with K20 Camera

Company:	Young Miniatures
Scale:	1:10th
Contact:	www.young-miniatures.com

Beatrice

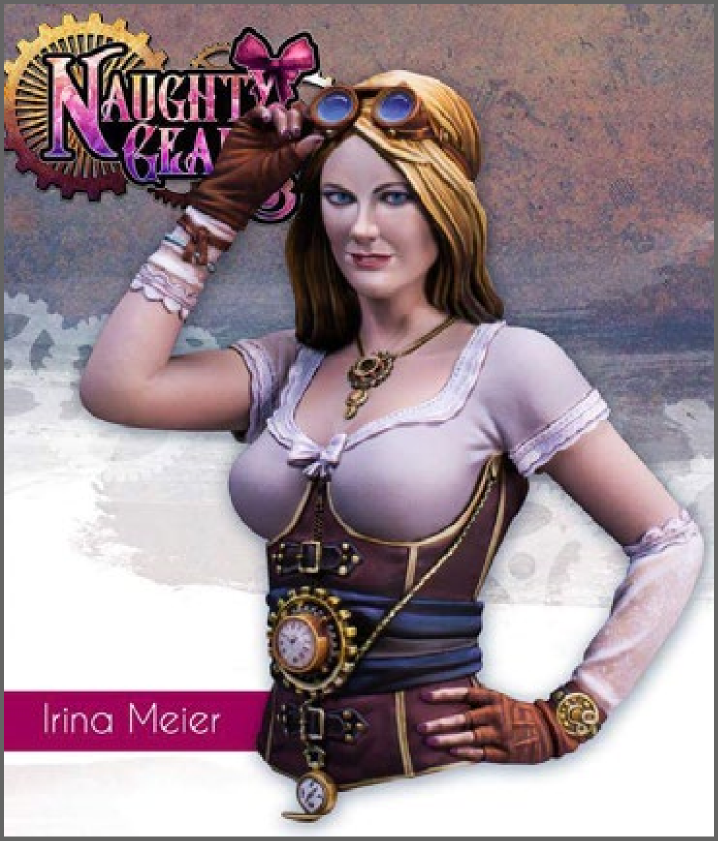
Company:	Aradia Miniatures
Scale:	1:24th
Contact:	aradiaminiatures.com





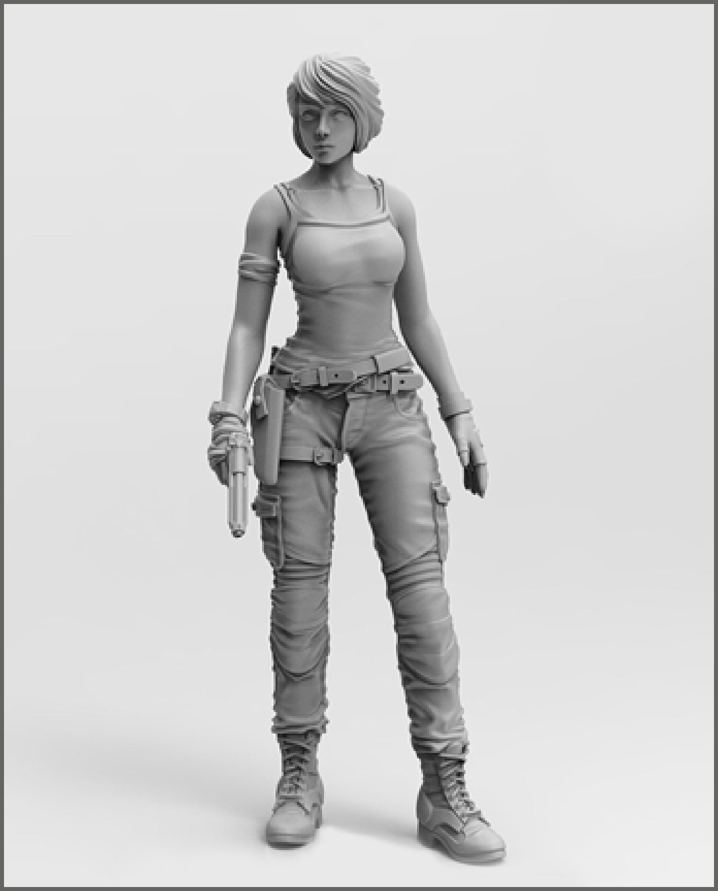
The mad flight: Ulysses

Company:	Aradia Miniatures
Scale:	1:24th
Contact:	aradiaminiatures.com



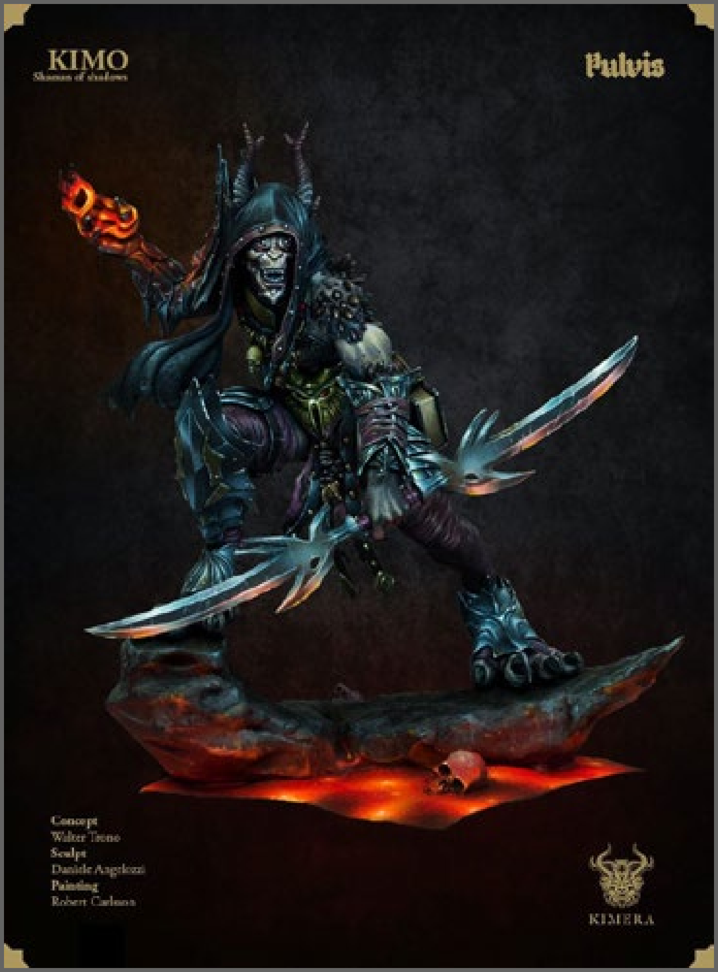
IRINA MEIER

Company:	Scale75
Scale:	1:12th
Contact:	scale75.com



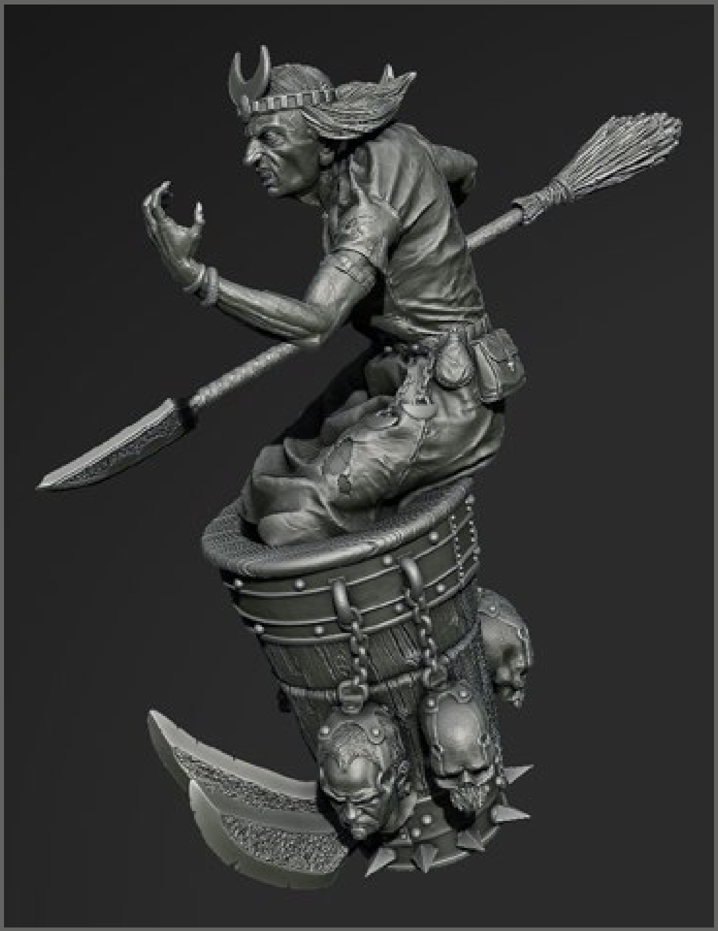
Overwatcher

Company:	Nutsplanet
Scale:	1:20th
Contact:	www.nutsplanet.com


KIMO
Shaman of shadows
Pulvis
Concept
Walter Trono
Sculpt
Daniele Angelozzi
Painting
Robert Carlsson
KIMERA

Kimo

Company:	Kimera Models
Scale:	1:24th
Contact:	kimeramodels.com



Baba Yaga

Company:	Chronos Miniatures
Scale:	Various
Contact:	chronos-miniatures.com

What's on the Market?

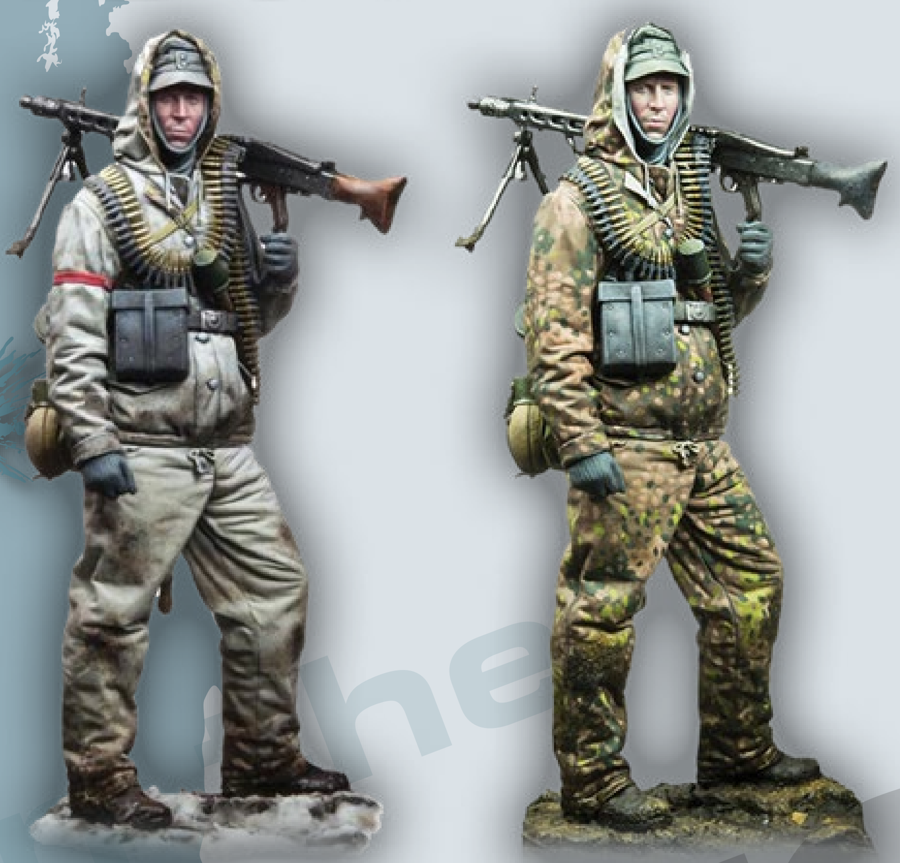
By Terry Cowell

Details

Price:	£60
Features:	Scenic Base
	Resin and Metal parts
Code	EK16 – F008

Available from

www.andreaeurope.com

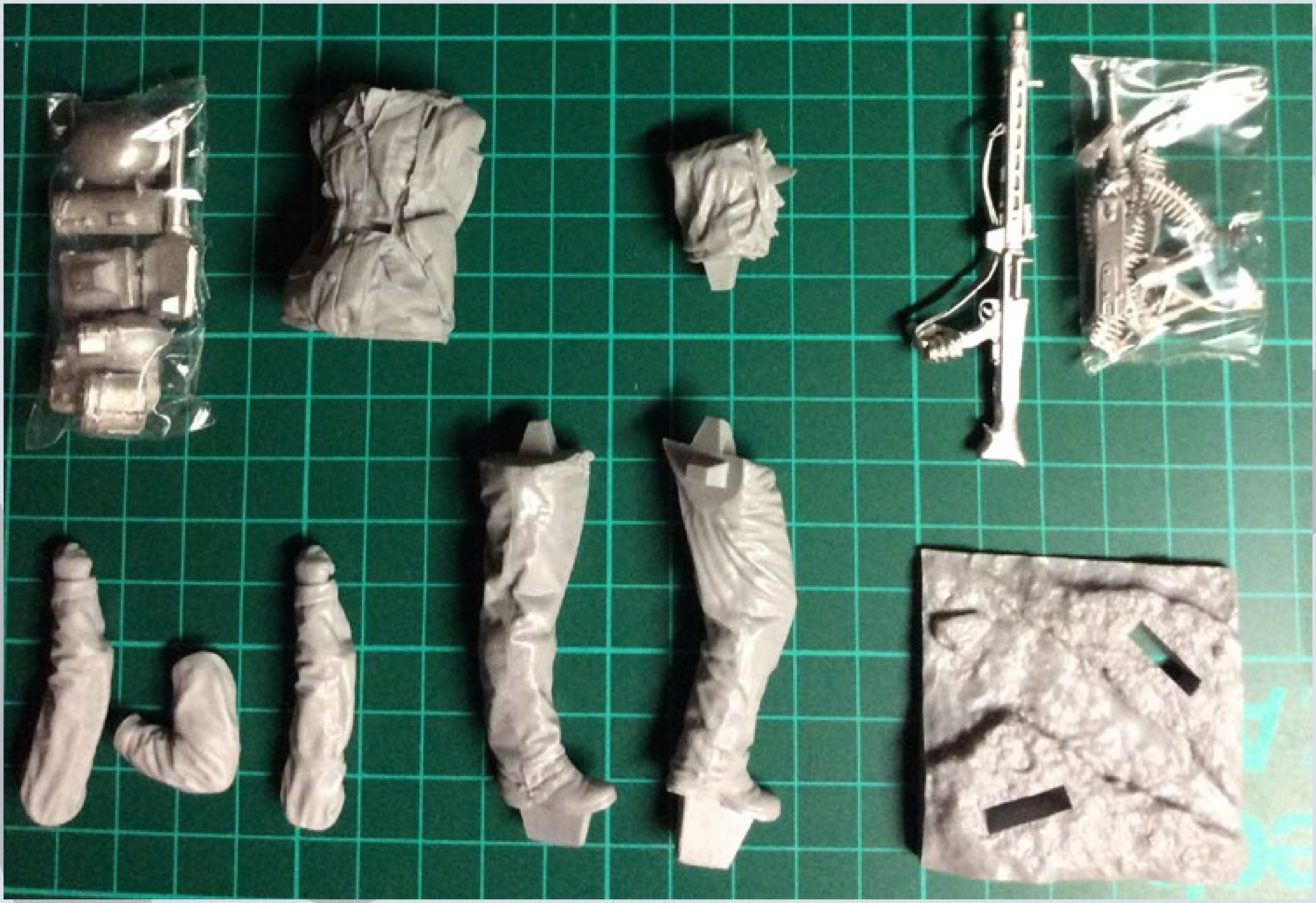


Andrea Miniatures' MG 42 SS Schütze, 1944

I was introduced to painting military figures while reviewing the Fallschirmjäger from the Eisernes Kreuz range (see FPM issue 48) and I enjoyed the experience so much I asked Andrea to send me another figure from the series. Fortunately, they were happy to send me the MG 42 SS Schütze. It's a very stylish addition to an increasingly popular range and is available at 4 different scales to suit all modellers (1/16th, 1/35th, 1/48th and 1/72nd). This is a recreation taken from a 1944 SS soldier based at the Russian front during WW2.

The uniform is suited to harsh winter conditions and although a base is provided, it's an opportunity to use snow and ice effects; I couldn't resist. The parka was reversible, though, so you could opt to paint it simulating camouflage alternatives. This is particularly useful if the narration for your figure places him in a milder weather scenario.

The miniature comes in 19 parts and 17 will be used in your build. This is because you get two versions of the bi-pod and 2 versions of his left arm. I am particularly impressed with the arm options. During World War 1 it



EISERNES KREUZ
Figure Experience
MG 42 SS Schütze, 1944
EK16-F008
ANDREA Miniatures
1:16
Ready to assemble cast resin and metal kit

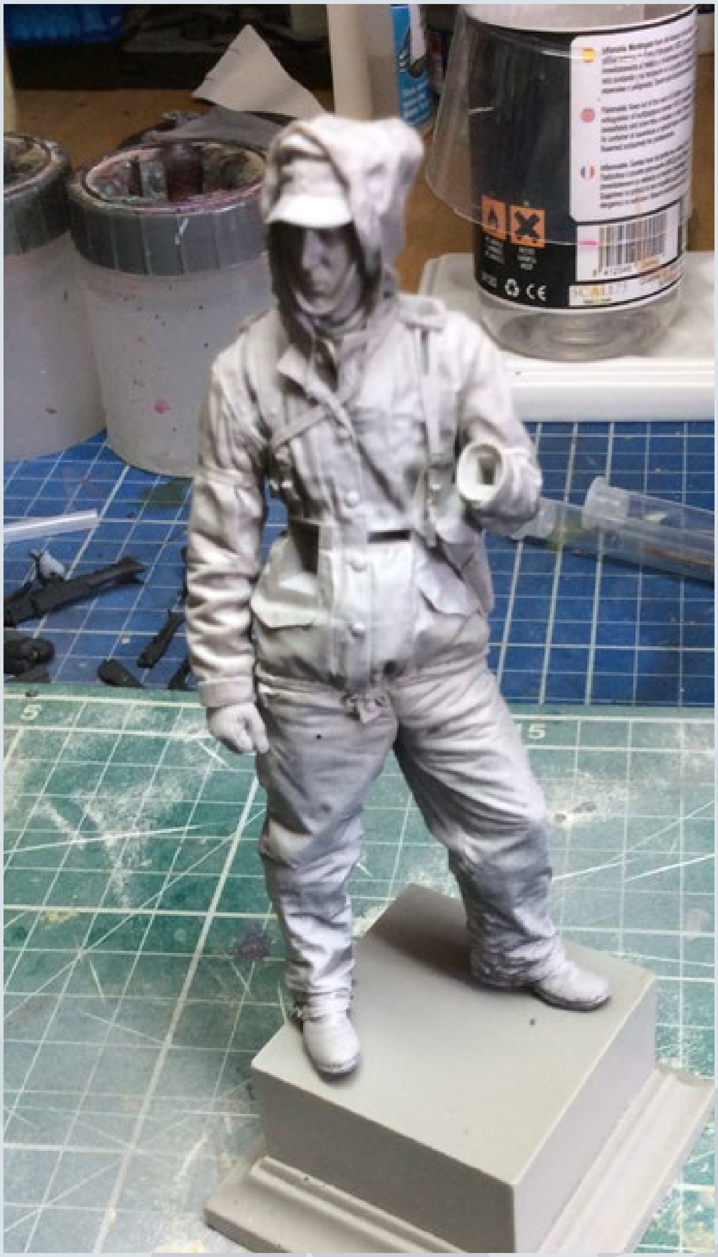
was discovered that soldiers in this type uniform could not be easily distinguished from the enemy and to deal with this during WW2 they sometimes tied coloured bands around their arms. Andrea wanted to provide both options. You could, of course, just paint it on but then you wouldn't see the subtle changes in the way the sleeve material reacts to having a tie around it. This is super attention to detail from Andrea and this kind of thing is appreciated.

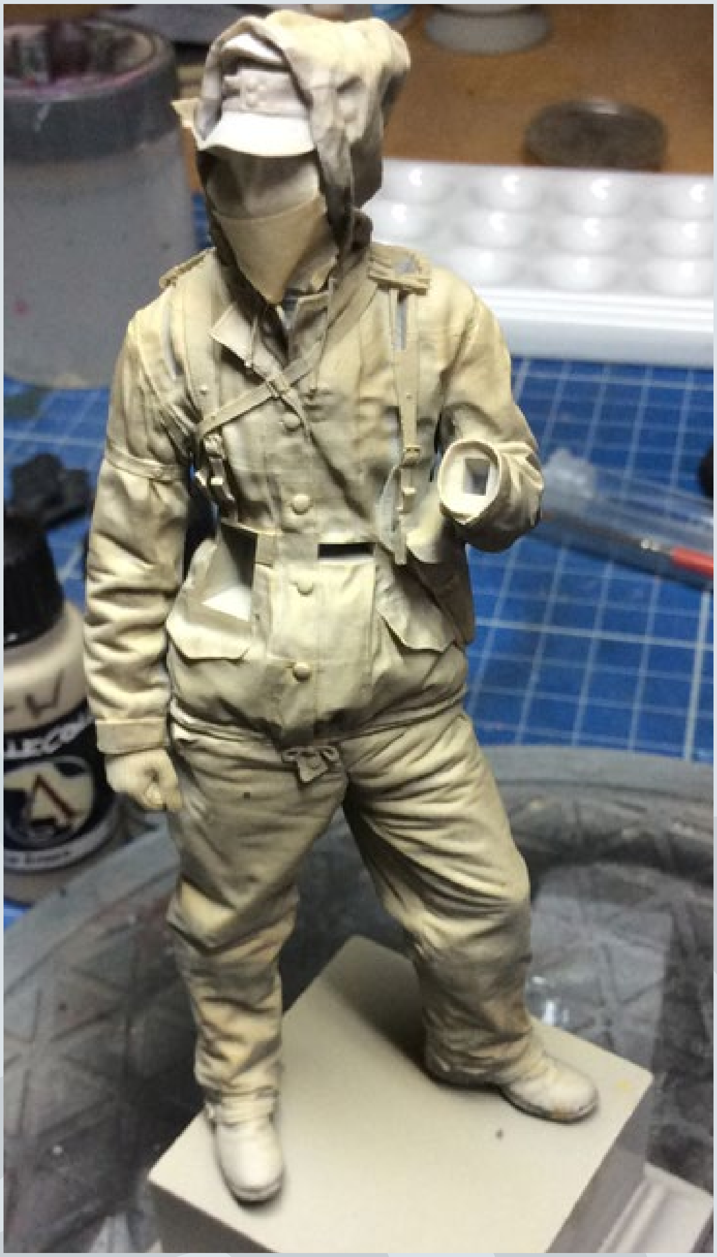
When we talk about miniature quality we look for any small detail under the magnification of an Optivisor that would need additional attention to make it perfect. Andrea makes this very difficult for me 😊 The casting is extremely high quality and I don't know if they have someone prepping miniatures before packing, but I could find no air bubbles, flash that needed removing or other unwanted anomalies.

There are the usual mouldlines that need gentle sanding, most notably on the machine gun hilt which took around 2 minutes.

While the figure is cast in high quality resin (you can judge this by the weight, detail and smell) the accessories including the weapons are metal to add that additional authenticity.

Assembly wasn't straightforward. I would recommend that you construct this kit without gluing first and give some thought about your paint order. I chose to assemble the figure without any weapons or accessories attached for painting but make sure you have worked out where everything fits first. I added a tiny mix of milliput to the shoulder join to make the fit invisible.





Okay, here is some brief discussion about how I painted and based my figure. As previously noted, Andrea provides a handy reference picture and some general background on the figure you are painting. This is a good start as it allows you to practice your Google-fu to search for additional reference sources.

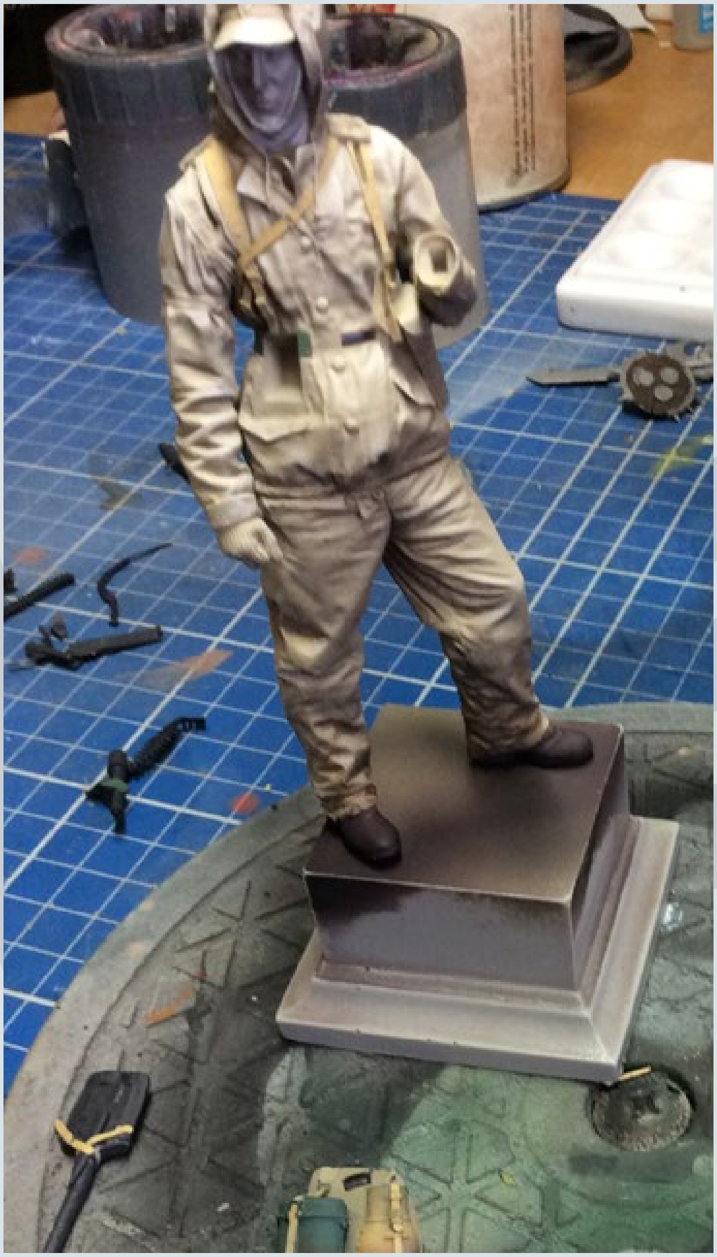
As I said previously I assembled the figure separately. I started off using my airbrush for speed, but you can also do this stage using a brush if you desire. I primed the accessories in black and put these aside. I then primed the figure in light grey.

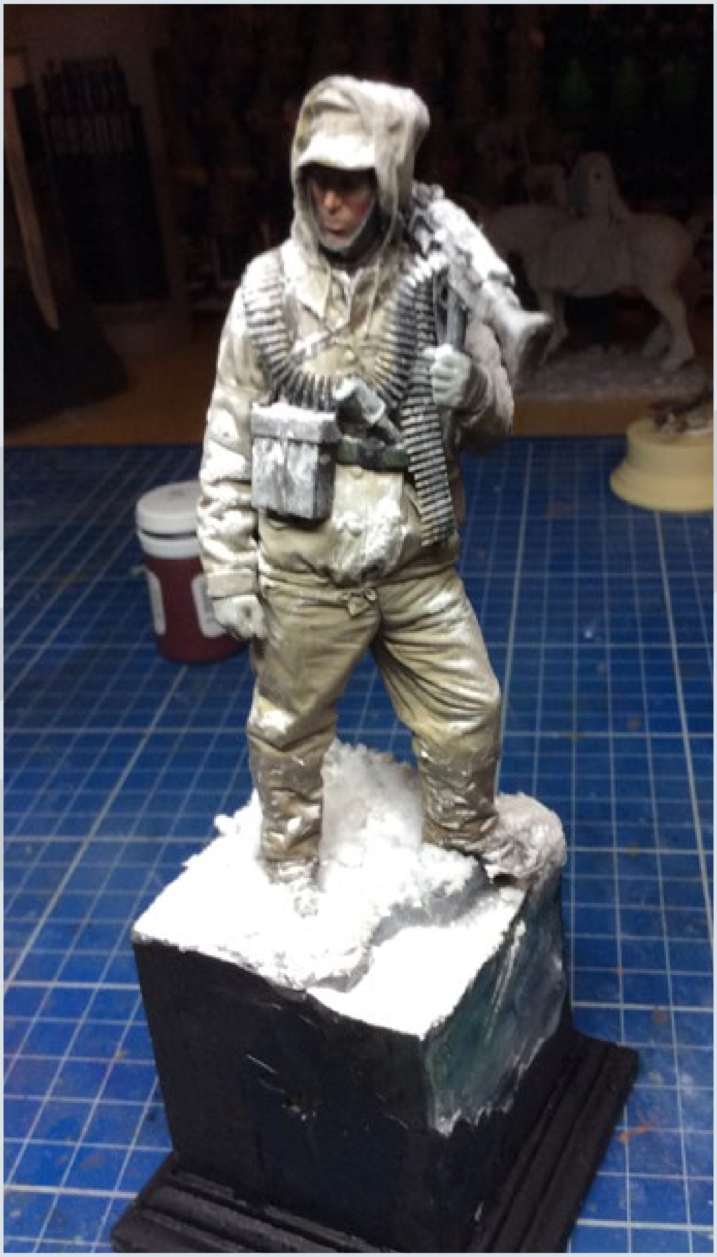
After masking off the face, I airbrushed the uniform in an ochre colour. I want the white uniform to look aged and worn, so I will build from this. Using thin mixes to achieve a zenithal effect, I added brownish white and yellow white to build up the highlights and brown in the shadow areas. I then switched to the brush to push the contrast, using off white for the highlights and brown with added black in the shadows. I airbrushed and hand painted the accessories using colours from the Andrea splinter colour set.

I assembled the figure completely and transferred it to the base.

The base was created by using a Dremel to cut uneven sections out of a resin base. Once airbrushed in grey it simulates a rock face quite nicely. I painted in shadows, sealed the cut away section and filled it with resin. I tinted the resin with a touch of blue ink to increase the cold effect.

Once the resin was dry, I sprinkled snow from above to see where it gathered on the figure. I then shook it off and apply a fixative to the





areas I saw it gather and applied again in the same way. Once the snow on the figure was set I mixed a generous amount of snow with PVA glue until I obtained a lumpy mix and using a wooden stirrer I added it to the base. I then sprinkled a layer of snow over the top, which helps simulate the heavy snowfall quite nicely.

The whole figure and base took less than a week and I am really pleased with the overall result.

Being a magazine writer places me in a privileged position and I am never short of miniatures to paint, but if I was on a strict budget I would want to buy a figure where I felt quality was assured. Andrea, with all their years of experience, will provide this. The next Andrea figure I review won't be a military figure, but the quality is exemplary once again. Thanks Andrea, you made a military figure fan out of me 😊

If you haven't recently visited the Andrea web store, go now! They have an amazing and diverse range of figures and the FPM endorsement on quality.

www.andreaeurope.com

or visit and like Andrea Miniatures on Facebook to get up to date news on latest releases.

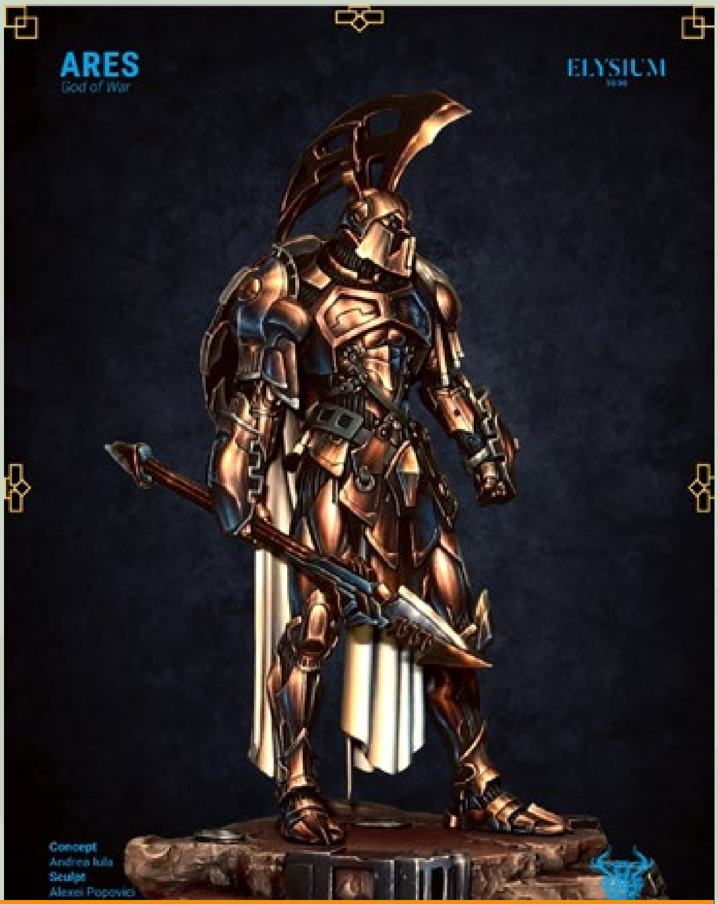
by **Luke Wilson**

Details

Price:	£48/€55/$67
Scale:	1/24th (75mm size)
Material:	Resin

Available from

www.kimeramodels.com



Kimera Models' Ares, God of War

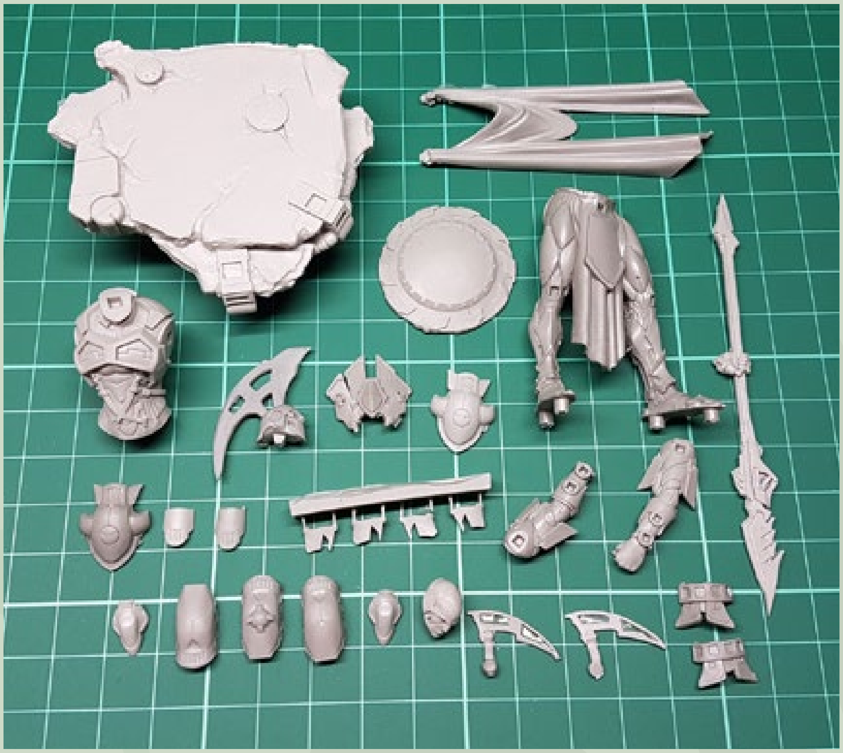
This month from Kimera we have something a little different. Different in the fact that Ares is the first figure for their futuristic range Elysium 3030.

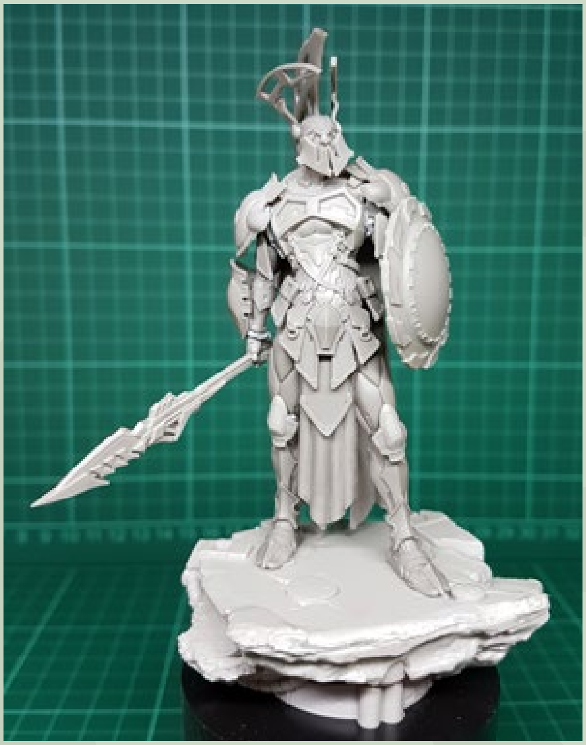
The Ares of myth was the son of Zeus and Hera. The god of war, he embodied the violent and untamed aspect of it, and the Greeks worshipped him readily before their men marched off to fight. So, has Kimera captured this or have they gone their own way?

This figure was a pre-release copy at the time, so the box was one of their standard black boxes sporting the Kimera logo. Inside Ares is securely held by two pieces of foam, and as with my other Kimera releases, beautifully laid out inside with a small poly bag full of bits.

Once all laid out, you can see Ares is a whopping 27 pieces (4 contained on a sprue). Not all the pieces can be used at once, but Kimera have put enough pieces in there to make a few different variations of the god. I really like this idea, as it can be a little bit boring sometimes just seeing the same figure over and over.

Let's have a closer look at the cast itself. The first noticeable thing is the huge chunk of resin that is the

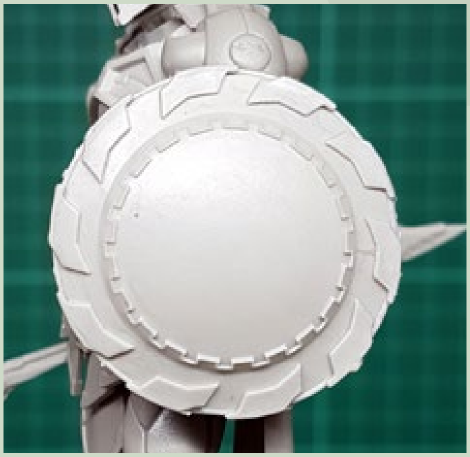




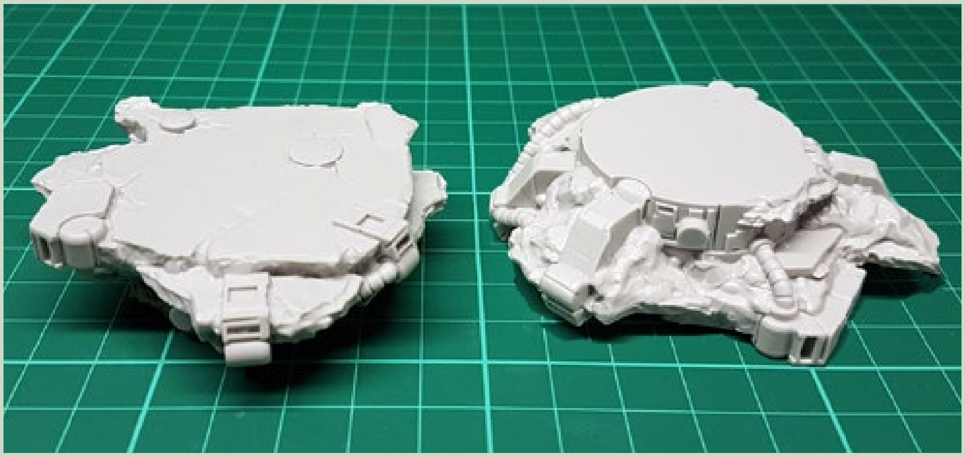
base. This is a great platform for him and looking at it I think you could have it either way up; although you'd have to be a little more creative with your painting to have the circle upright. On this piece there was only a small piece of flash to clear off--other than that it was perfect.

Now, moving on to Ares. I went over every piece of this figure twice, almost desperate to find something bad to write about this figure, but I just couldn't. Every piece looks perfect. There are no mould lines, bubbles, nothing! If I had to be super picky (and I'm going to be, just so it can give me something other than how great this is to write about), there is a tiny bit of flash on one of his legs, but I think even just blowing on this would remove it. 😊 There are absolutely no negatives with this cast at all, and that just epitomises the quality that Kimera is becoming known for.

As said there are a few different options, so what are they? Firstly, you get two heads, one open and bald the other helmeted, but it doesn't stop there. There are enough pieces to use both heads if you want to, as Kimera has included enough pieces for two face guards so with a small bit of magnetising should you wish, you could swap the heads over at your leisure. His left hand can be fitted with a guard or even an impressive shield. In the dry fit, I will be sporting the shield. Why? Because I think it looks cooler.



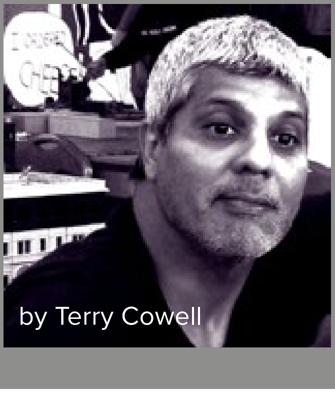
Have they caught the image of myth in Ares, God of War? Well, I think so. Andrea Lula has done a wonderful job with the concept which has been realised perfectly by Alexei Popovici and Michal Pisarski has supplied a stunning paint job to really make this an eye-catching piece.



Date: April 14th, 2018

Location: London Excel

SALUTE 2018



by Terry Cowell

EVENT REPORT

Salute has been a regular event on my miniature enthusiast calendar for quite a few years now. Organised by South London Warlords and billed as the largest independent one-day wargaming event in the UK, it is something I always look forward to.

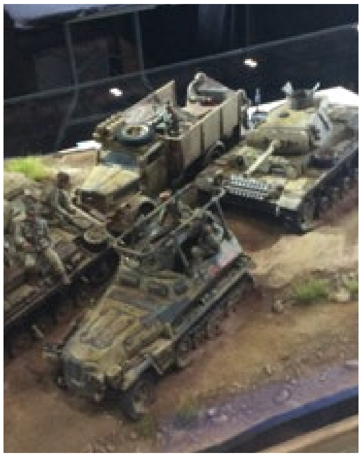
SOUTH LONDON WARLORDS

For anyone unfamiliar with Salute, it's a huge show that hosts gaming events, table top displays, a painting competition and a diverse list of traders that cater to everyone. I know that an event report has been submitted to our sister publication, Initiative Magazine, and if you want to learn more about the event from a gamer's perspective, start there. Here at Figure Painter Magazine, you will get my views and of course the highlight for me is seeing the work of other artists, taking part in the painting competition, restocking hobby supplies and searching for new toys to satiate my resin lust.

I have to write from a personal perspective and therefore I am sure there are many who had a totally alternative experience to me, but I have to write with integrity so keep that in mind when I write about areas I feel could be enhanced by changes. Something I want to make clear is that Salute is a fantastic event; it is a great promotion of our hobby and I would recommend that everyone experiences it at least once; you may find it has all the attributes you would hope for.

I arrived early and having a press pass gives me a perfect opportunity to go in and soak up the grand scale of the event. Once the doors are opened and the hall fills up, you lose your sense of direction very quickly. There are those of us that master the art of the floor plan and there is me. My method for finding a particular trader is to keep on walking until you cover every inch of the venue. The downside with this is you don't get to find the trader you want when you are looking for them but keep on moving and eventually patience is rewarded.

US TANKER WWII



...two hours later...

There were lots of familiar traders at Salute and far too many to mention; however, the number of traders stocking large scale busts and miniatures was very disappointing. The absentee list was very noticeable and included BrokenToad, Mr Lee's Minis, Kaha, Figone, FeR Miniatures, El Greco, Andrea—the list is almost non-exhaustive. Model Display Products (MDP) were the only reputable trader at Salute that caters specifically to the large-scale figure and bust market. They have a fantastic range, but a single trader is hardly the shopping experience many had hoped for.

Lawrence Widdicombe was kind enough to discuss this with me after the show and recognised that some of them may have attended other shows. He said that they offer small traders incentives to attend Salute and it's important to recognise they have limited control over who applies for trade space. He said it was a busy weekend, so I would accept that while it wasn't an ideal shopping experience for me as a painter it would have been different if I was looking for variety as a gamer. In the future, I would like to see Salute promoted as an event that recognises the experience for painters. It's the painting competition that consolidates Salute as an event and not just a gaming show. I do understand that wargaming and table top games are the bread and butter for London Warlords, but in my opinion the added diversity will encourage even more people through the doors. It would be amazing to see some of the large-scale model producers, so why not reserve a percentage of space around the painting area for companies like these. Give them a discount on trade space and promote them on social media.

There was a welcome return by Angel Giraldez who was on hand doing painting demonstrations but each time I went to see him he was surrounded, understandably, by a layer of budding artists trying to soak up new skills. I do feel Angel conducting demos at Salute is a big deal, so why not get him on a big screen? This would allow everyone to see the demo and would draw even more people.

I also had some reservations about the painting competition. I had to take a little time to think about what was personal and what was constructive. My first concern was that it didn't feel that there was a time when all the entries were available for viewing. I put it to Lawrence that there needs to be a designated time slot where all entries are in and available for viewing and photographing and I received a really positive response. They will consider solutions to see if this can be achieved in future.

Squang the Frog Rider
Place with Entry

Richard Gray won the best of show and I noticed that many of the winners were also winners in previous years and I couldn't help thinking that perhaps this was a 'club' which was invite only. I had a long chat with Tommie Soule who returned as a judge for only his second year. He helped me separate fact from fiction and the reality is that there is a club. However, it's also a reality that they aren't picked by the judges and each of them return to take the awards based on merit alone. I mean you only need to look at the quality of their work and it supersedes any eloquent description about how much they deserve those rewards.

It can be difficult for painters who invest a lot of work in their art to feel they have missed out, but the judges do recognise this and have a lot of respect for the time and energy we put into adding to the diverse spectacle. They certainly don't give out awards based on who the author is and actually torture themselves through what is a very difficult process.

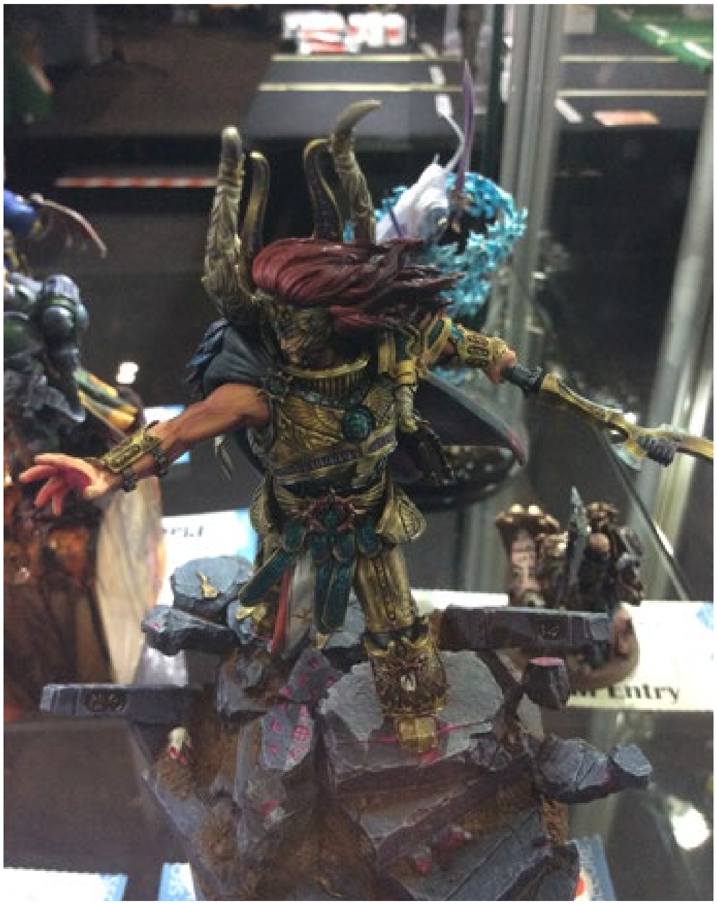
Entry
Place

SOUTH LONDON WARLORDS

For me personally, any initial disappointment turns into motivation after a few days, but I think for the first time this year I actually appreciate the integrity of the judges, the difficult task they are subject to and above all – I have a new respect for the winners. They haven't won awards by accident and as someone who really appreciates a beautifully painted or creative miniature I have to stand back and just admire. Without the competitive bias and without taking it personally... just admire! I picked up pins for 2 of my pieces for the third year and honest reflection can be difficult. Ultimately, the recognition that you need to improve is a positive admission forcing me to consider what has been lacking and up my game.

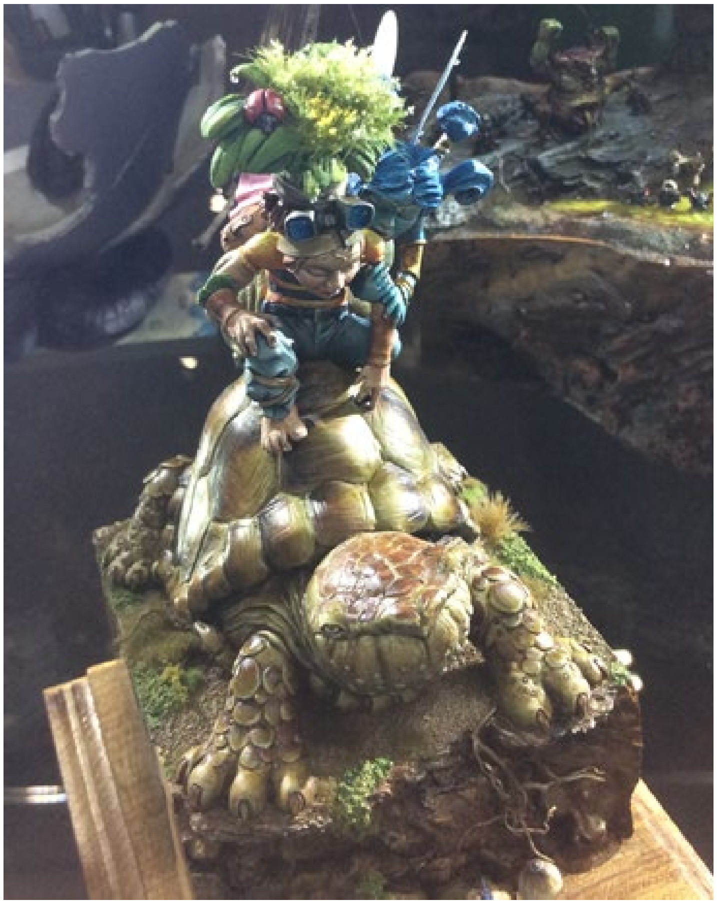
I do think feedback is vital and suggested that the judges should be listed next to their categories to enable participants to request specific feedback. Maybe they could develop a feedback template so that information could be specific and avoid the grey area between venting sour grapes and requesting constructive feedback?

It's equally important to remember why we paint. I don't know many winners that will tell you their goal is



only to win awards. I remind myself that I paint miniatures because I love it and the disappointment becomes fleeting.

I would like to add to my initial point about traders. For artists on the fringe who miss out on an award, it's a long way to travel and a significant financial investment if you don't get the shopping experience. Is it weird that I'm endorsing shopping therapy? ☺



SPEED
PAINTING
CONTEST
ARMY PAINTER
16

I really don't want to leave readers with the impression that Salute was a negative experience though; it was a fantastic atmosphere and there were some real highlights. The 'Eavier Metal team speed painting was fantastic as always and the guys there always have a lot of fun … I will enter one year and shame myself, I promise.

The gaming tables are always spectacular and the work that goes into creating them makes me marvel. It was nice to restock from Greenstuff World and Troll Trader and, as with previous years, the highlight is catching up with old friends and making new ones. Thanks to the Wilsons for making me a welcome guest in their home and for not feeding me to their dog sized cats.
Until next year. 😊

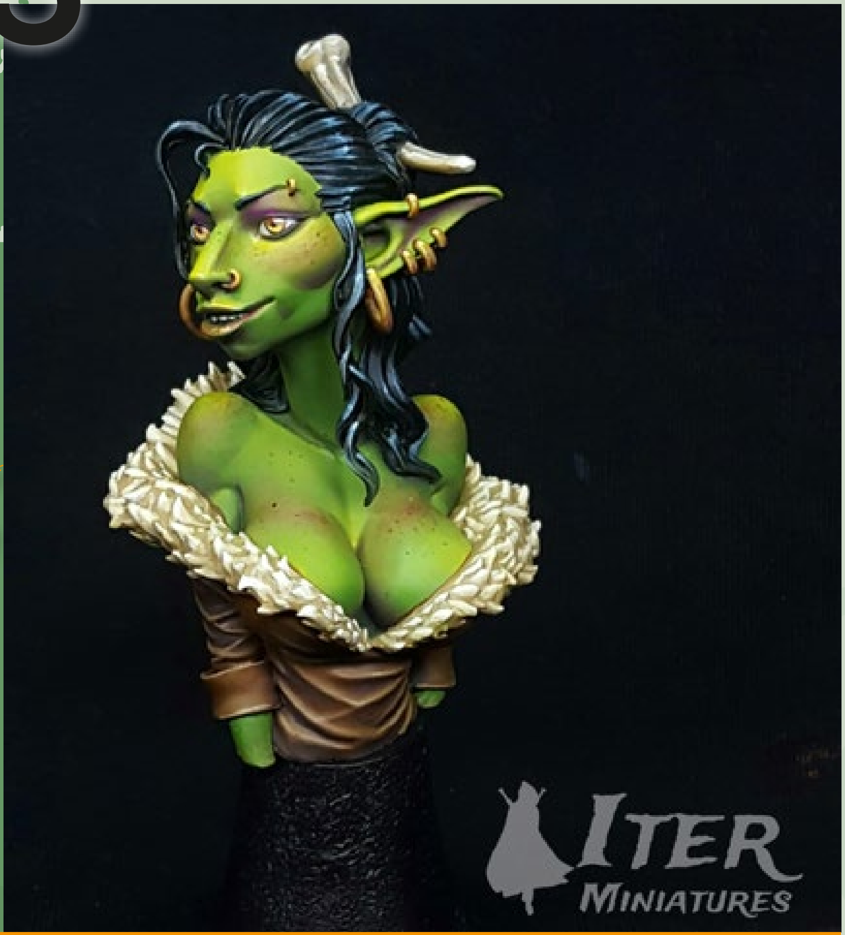
by **Normski**

Details

Price:	£40
Scale:	1/10th (65mm size)
Material:	Resin

Available from

iterminiatures.bigcartel.com



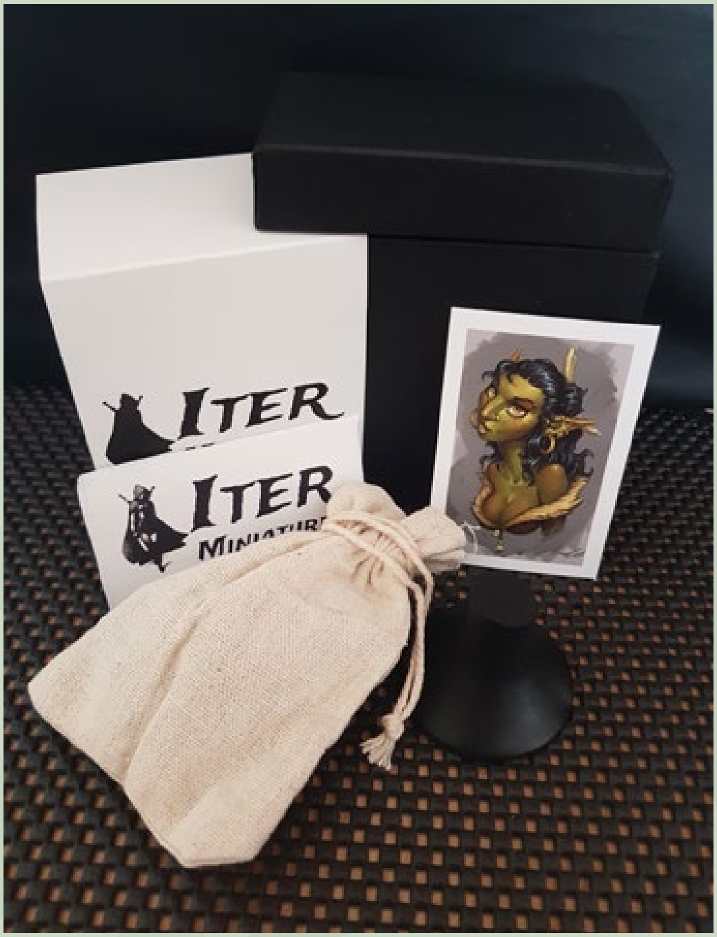
Iter Miniatures' Zayna the Gobliness

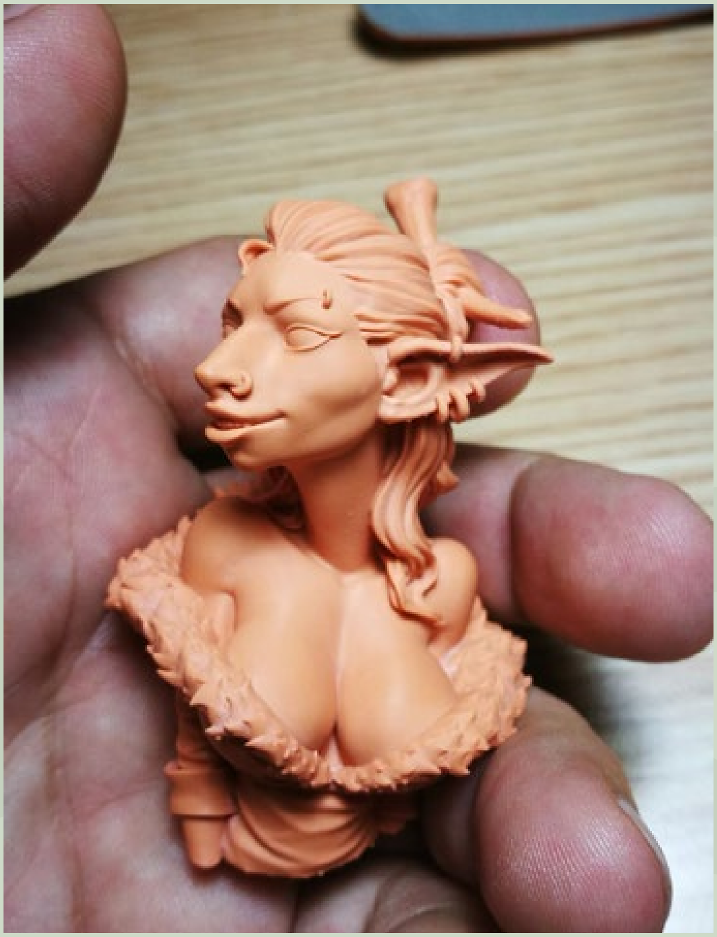
In recent times, I have found myself bored with the endless cloning of the same old miniatures that are constantly repeated. Orc after orc – dwarf after dwarf, tv stars, movie stars, all kinds of intellectual property repeated over and over, and I have found this so very stagnant. So, I started looking for different pieces that no one had done before.

There are several small producers out there who are making original miniatures and busts and one of them is a new company which comes from an already established company in the community of DarkStar Miniatures.

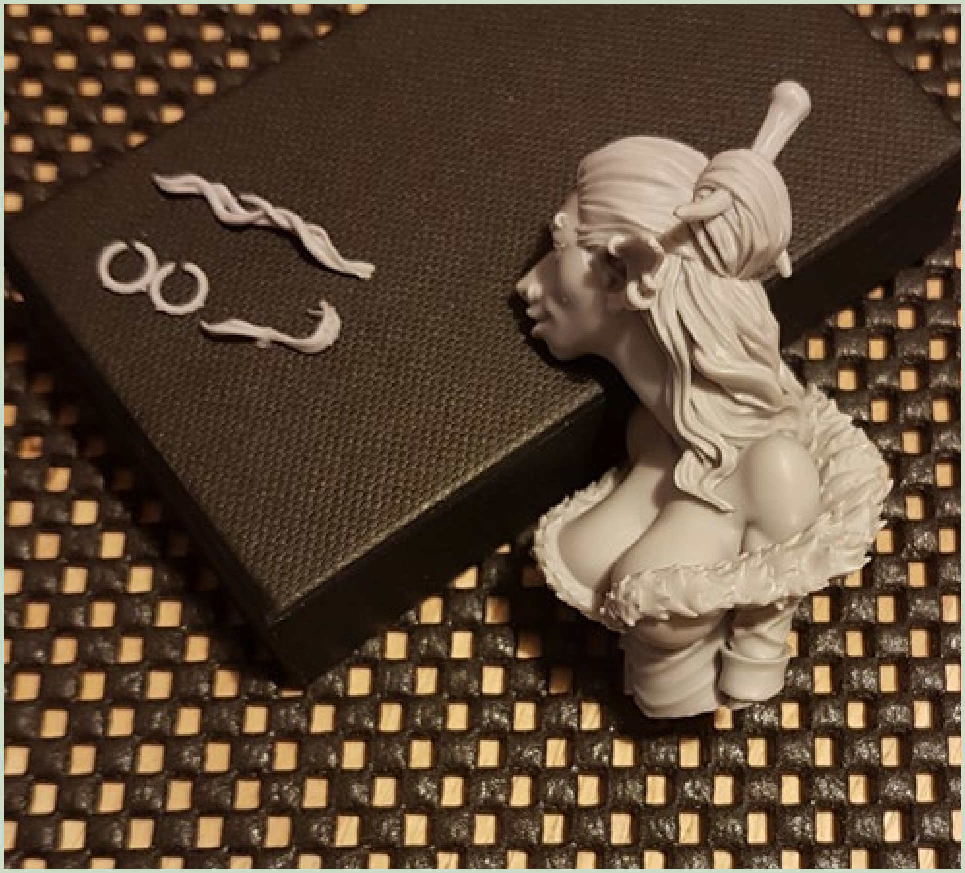
Alex is the son of Steve Crisp, the owner of DarkStar Miniatures. Alex has branched out on his own with Iter Miniatures. The first release from Iter Miniatures is Zayna "The Golden Gobliness". Alex has put a really nice little package together with his first release.

What you get is a black high-quality box with a lid instead of a flap opening; this is a nice little touch. I don't know about you, but I'm quite fond of a good quality box. They come in handy for storage and sometimes postage.





The box comes with a white sleeve with the Iter Miniatures logo on it. The sleeve is nice thick paper and stays together when slipping the sleeve back over the box, unlike most sleeves that burst when you try to.



So, what's in the box?

When you slide off the sleeve and pop the lid, you see a cloth sack which I actually didn't expect. There is also a company sticker and a numbered issue card with a picture of Zayna on it. I received a review copy, but those who purchase one will get one out of 200 copies produced and a really nice modern plinth.

On opening the cloth sack, you get 2 ziplock bags. One has some very small pieces in it and one has the main torso. The smaller pieces are the ear rings and the hair strands. As someone who has seen the casting processes first hand, I can say these pieces are super tricky to cast so they have been done really well and being free from mould lines I can say is a master stroke of casting.

There was a little flash and some fine vent points, but no mould lines which is good as this usually happens when flash forms. The torso itself is very nicely detailed. The bust was digitally sculpted by Raul Garcia Latorre. The 3D print came out amazing and Alex has done a great job with casting.

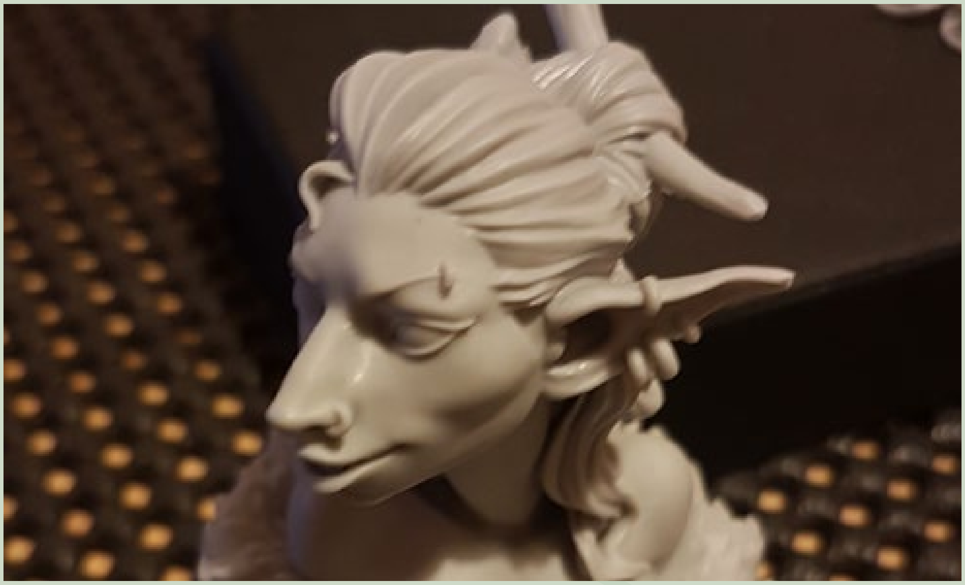
There is a bit of clean up to be done on the back of the bust, as this is where the mould is opened so Iter Miniatures has done most of the clean-up already, which reduces the time needed to prep the bust. There is a small amount of flash in the hair behind the left ear, but that is all, and the bust is ready to prime.

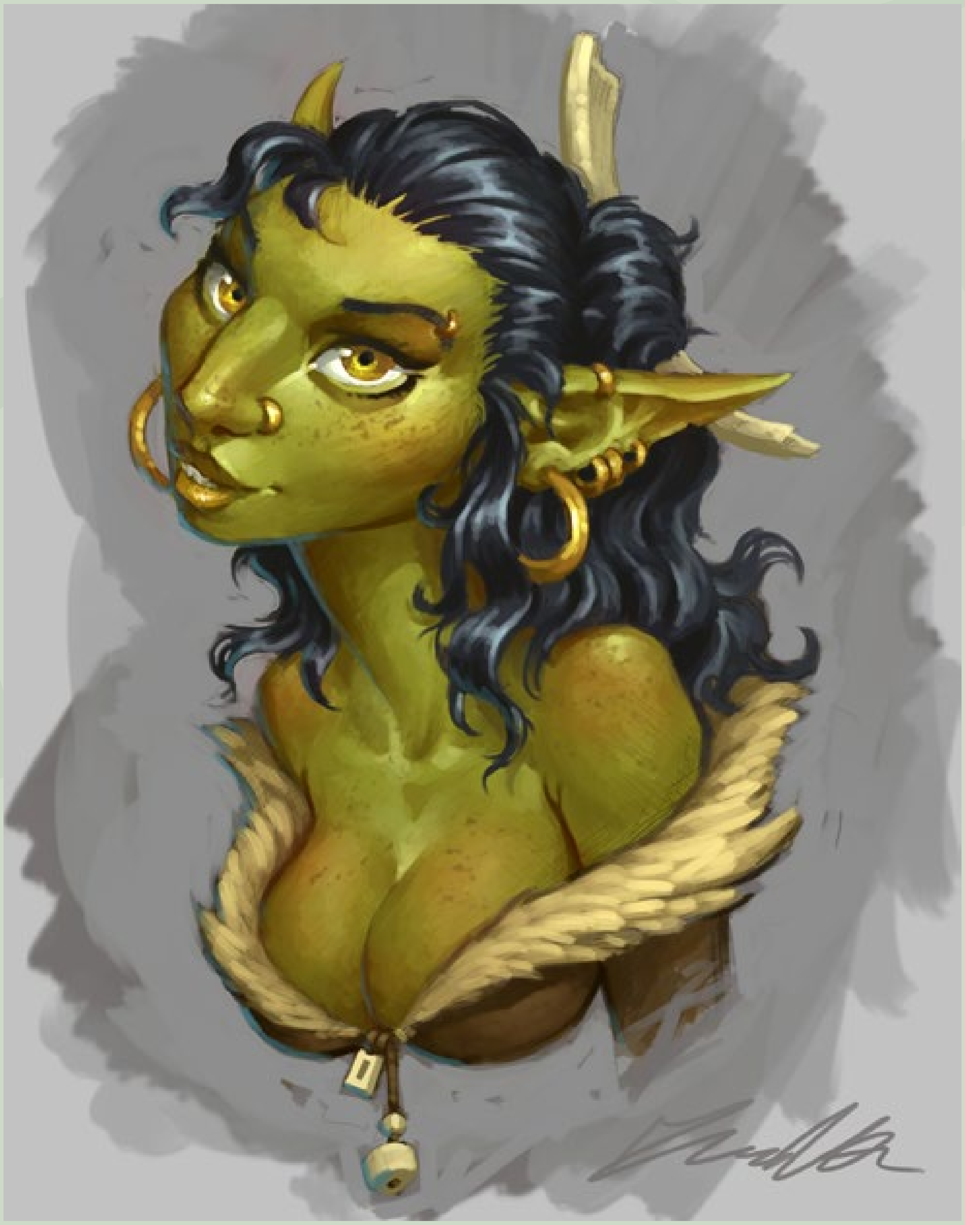
The style of the bust is done in a pin up style of a goblin female and as I mentioned earlier I was looking for something different and this hit that premise 100%.

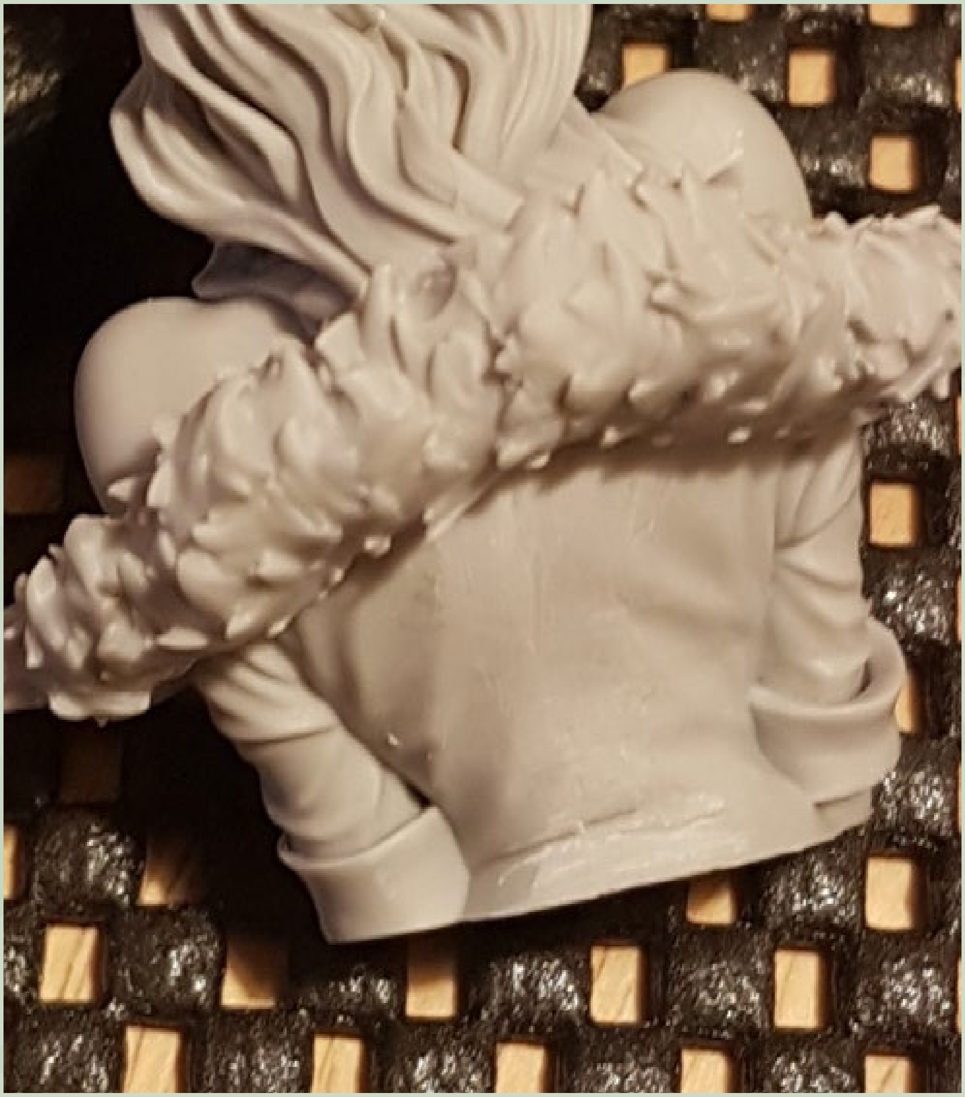
There is nothing like it out there right now and the details are amazing. The hair is done superbly and has a nice flow to it and the bone hair pins are really fun touches.

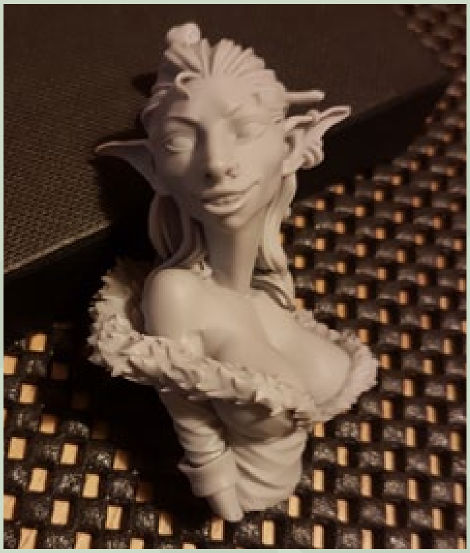
The face is not your average goblin and is sculpted smoothly and very feminine, and this continues down to the rest of the body features. The boobs are definitely not your average goblin boobs and are more like that of the over sexualised imagery we see on those pirate and steampunk busts, but due to the fun and quirky nature of this bust they are not out of place or viewed as over sexualised, in my opinion.

The cartoony nature of the concept has been translated well and we all know cartoony features are always exaggerated and this piece is done extremely well.









The fur around the clothing is perfect for this kind of cartoony design and will paint up nicely.

In fact, the box art was painted by Drew Palies and he did a cracking job.

Raul Garcia Latorre has done an amazing job bringing the concept to life and the flow of the creases in the clothing are spot on and have a natural organic feel to them.

The last feature I want to discuss is the face. Zayna has a very anime-esque feel to it and this adds to the cartoon feel to the piece and as goblinesses go, she is the prettiest one I have seen so far. The elongated face actually reminds me of an elven character, or one of the Gelflings from the Dark Crystal movie.

I love this aspect of the piece and the facial piercings add that extra rock chick feeling to it too, so this opens the bust to a lot of possible paint jobs.

Sometimes companies send you things with the expectation that you will blow smoke and say their product is amazing. Alex did not have that expectation and I have given an unbiased review of the product. I usually do not give 100% positive reviews and I always look for defects and negative points, but I honestly think this is one of the most well produced pieces I have ever reviewed, and I am pleased say you will not be unhappy if you purchase one.

The price tag is £40.00 and this may seem a little high for a 1/10 scale bust, but with all the high quality materials used in the production and packaging I feel the price is spot on.

If you read this and decide to buy one you can follow the link above but be aware this is a limited run of 200 so make your choice quickly.

Zayna “The Golden Gobliness” is an amazing first release from Iter Miniatures and I hope to see more quality releases in the future.

Cyclops Diorama

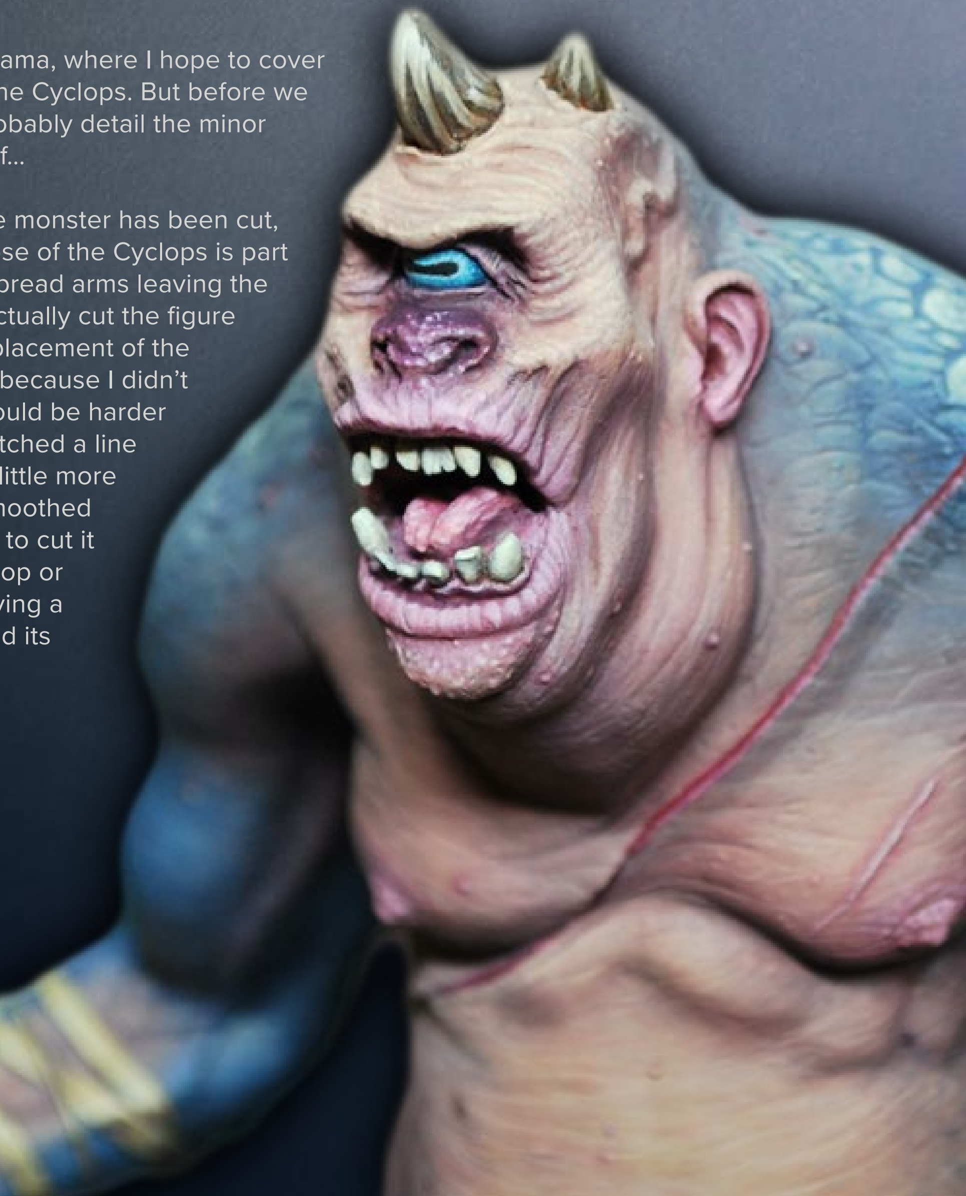
PART THREE: Painting Cyclops

Welcome to the third part on my diorama, where I hope to cover some of my approach to painting the Cyclops. But before we get to the painting part I should probably detail the minor conversion of having him cut in half...

The aim is for the scene to catch the moment the monster has been cut, the upper half just beginning to slide, and the pose of the Cyclops is part of why it was chosen in addition to its size; the spread arms leaving the chest in clear view. I could have used a saw to actually cut the figure in half, in some ways this would have made the placement of the edges much easier, but I decided to use Milliput because I didn't want to lose the width of the saw blade and it would be harder to fix if something went wrong. I had already sketched a line around the torso in pencil, and a strip of Milliput little more than a millimetre deep was placed over it and smoothed into place before using a nice new scalpel blade to cut it through the middle. I then peeled off the line to top or bottom depending on the curve of the body, leaving a series of ledges and overhangs as the cut worked its way around the torso.

by **Conrad Mynett**

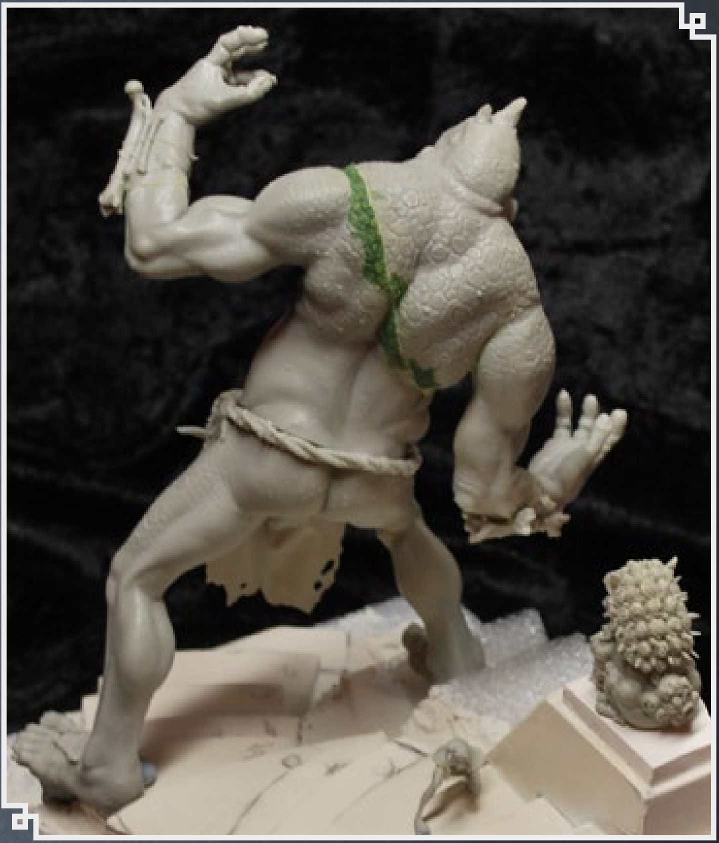
Conrad is easily one of the best British painters on the scene and he is always pushing the envelope and trying new and exciting things. This is part three of his Cyclops Diorama. Part one can be found in issue 46, part two in issue 47.

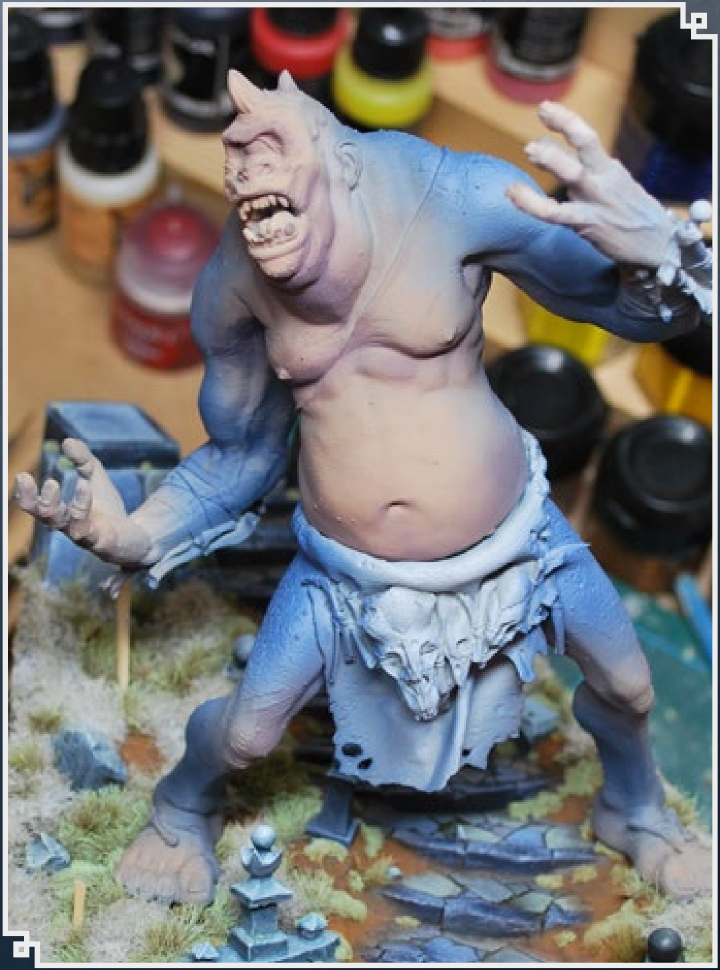


A clay shaper and a damp brush were then used to adjust some of the trickier areas like where the cut works through the middle of the chest and down the right side before dampening the scalpel blade and using it to tidy up the sharpness of the edge where the adjustments had disrupted it. I think this gave an edge that although reasonably sharp had a natural look to it. I think if I had sawn the torso in half I would still need to use some putty to reduce the sharpness, or risk it looking too artificial.

After it had dried, a little more putty was used to re-texture the area across the back and shoulders. This is a rather random sort of scale texture, so it wasn't particularly difficult to match items in, a regular texture would have been much trickier, but I did try to match elements either side of the cut.

And that was it for the conversion. I'll be the first to admit I'm not much of a sculptor. Now on to the painting. Here's a repeat of what I mentioned last time when discussing the overall plan: "The cyclops itself will be a mix of blue grey and flesh tones, but even the flesh tones will be muted. It should get enough attention from its sheer size and positioning without any saturated colours."



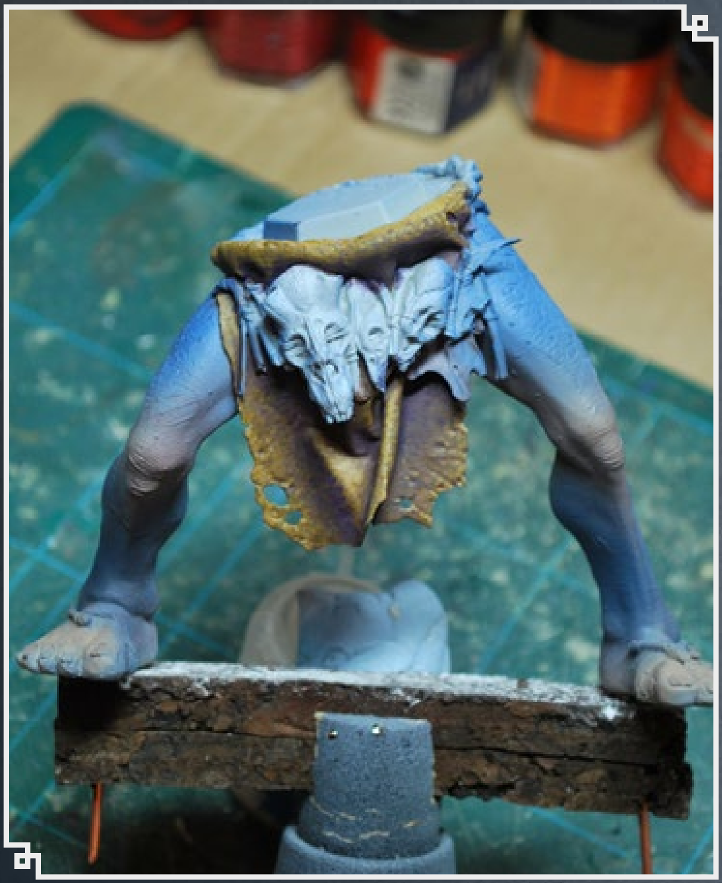


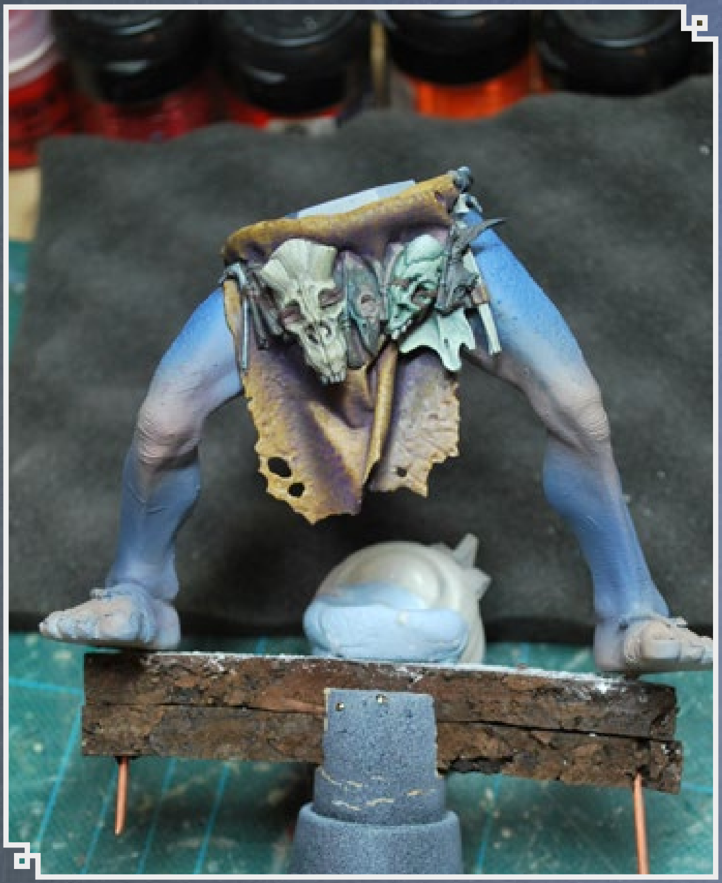
I started with the airbrush, just to rough out the main areas and get an idea of how the shading could work. It also meant I could use it for the undercoat and make sure it was nice and smooth. Normally I'm happy to undercoat with a rattle can but it can look a bit grainy when using an Optivisor and if I was going to have the airbrush out anyway it can give a better finish.

The whole of the front of the torso including the neck and the face were done in flesh tones, extending to the arm pits and along the inside arms. This would then match up with the hands and again the flesh tone would extend along the inside of the wrist.

For the lower half of the figure I used flesh on the feet (specifically the toes), heels and ankle area. Then the knees, working round to the back of the knees, and along the inside of the upper legs to the groin area which I can only say is very reminiscent of an Allan Carrasco sculpt ... I even went so far as to use one of the darker tones from the Scale 75 flesh set to block in some basic shading. The rest of the body was given a nice coat of blue grey.

A month or so later I'd go on an airbrush course run by Chris Clayton; if it had been earlier then this may have turned out quite differently, but at the time I hadn't learnt about the sort of texture and translucency effects the airbrush can help you achieve with a little effort and care ...



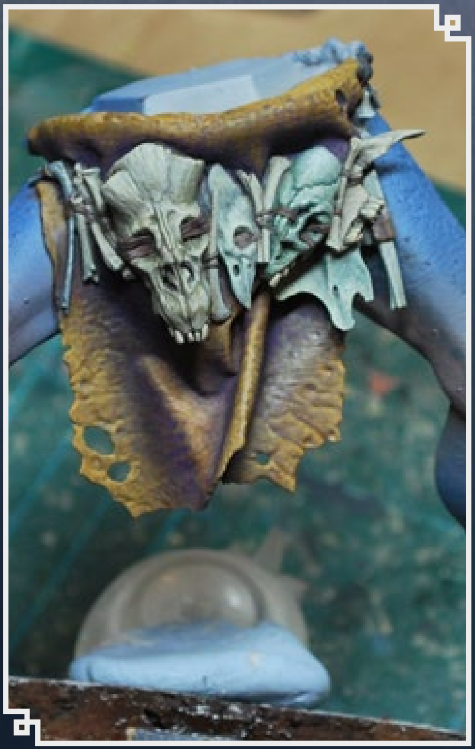


So, with the basic flesh tones blocked in I decided to start on all the other elements—the leather and bones. On the one hand I figured all the little straps and bones on the wrists would be rather fiddly, so I could look forward to the freedom of painting the skin after and it would also allow me to sort out the rest of the colour scheme, making sure there wasn't anything that would clash too much.

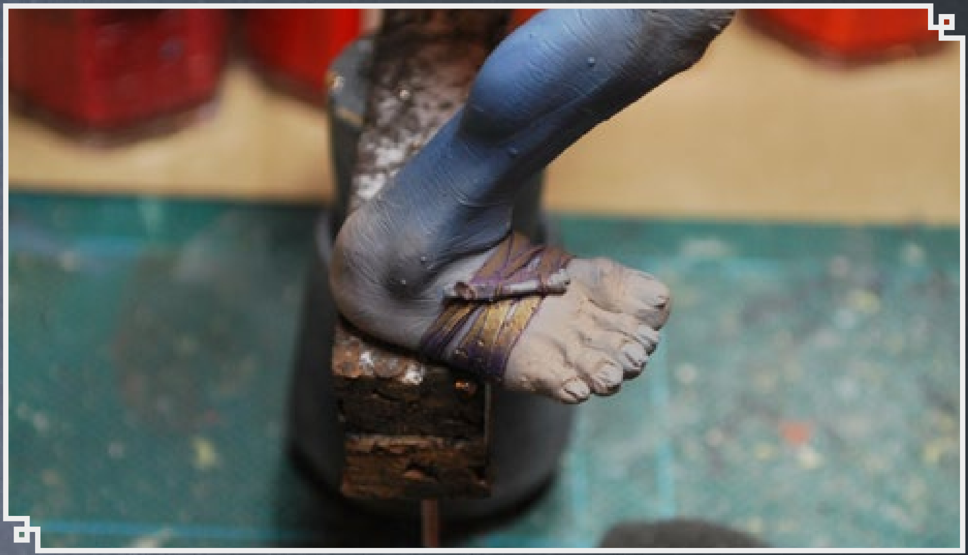
I chose a yellowish ochre colour with a hint of orange for the leather, as this should provide a second major contrast for the main blue skin tones. It would also allow me to have some fun with a basic yellow/purple contrast when it came to the shading. The first pass would define the main volumes, using stippling to pick out extra highlights across the top of the loincloth where it folded over the rope used to hold it up and where it went across the top of the right leg. Most of the shadows looked a little desaturated and lifeless at this point but there was a hint of the contrasting purple tones I was after at the bottom.

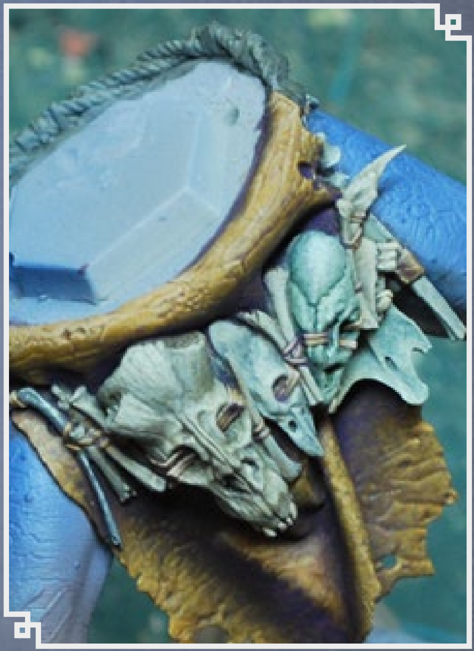
From there I focused on the overall contrast, especially adding depth and colour to the shadows, making sure there were some real purple tones at which point I transferred to working on the skulls. This would allow me to get all the shadows done where they pressed up against the loincloth which meant I could tidy up all the edges and also get a handle on the impact they would have on the area before returning to the loincloth to refine its highlights and shadows.

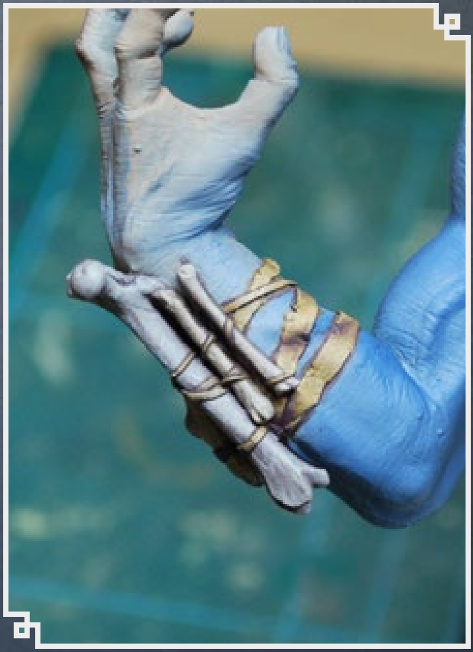
To add variety, the bones were highlighted up from a series of different base tones, some even with different highlights. The main skull stuck mostly to the classical pale bone look with warm beige tones in the shadows and the sculpted texture providing ample guide for the positioning of highlights. Meanwhile the skull on the right had a very green base tone, so even using similar highlight colours the overall look was quite different, and the smoother volumes meant I used a lot more stippling when it came to the highlights.

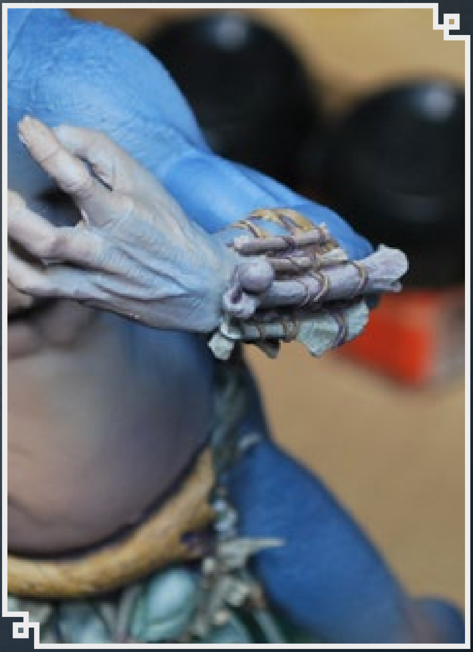


In this fashion I worked my way through all the bones across the loincloth and as I went I blocked in all the leather straps holding the bones in the reddish brown mid tone that I got with a 50:50 mix of the ochre and the purple.









The next step was the refinement of the texture on the loincloth and the leather straps. This time I was paying a lot more attention to the actual sculpted texture, most noticeable on the upper rim which previously had only been roughly stippled. Basic ochre tones were used to smooth out the volume before carefully highlighting the edges and glazing a subtle hint of purple back into the seams and cracks.

The lower loincloth area didn't require as much work because I'd refined elements to the texture in the second pass, but there was still room to emphasise certain elements, picking out occasional highlights and deepening some seams.

The straps, on the other hand, were highlighted and shaded quite simply. Given the scale and other elements I didn't feel the need to add wear marks or additional texturing.

At this point it was just a repetition of the previous steps to complete the remaining bones and straps on the arms and feet; keeping the bones varied in tone while the straps were all kept quite similar. Some of the edges would be quite untidy at this point, but it wasn't a problem as it would all be tidied up when doing the skin.

Sometimes it's said that you should start with the eyes; if I'm totally honest, I hadn't worked out what I wanted to do with his one large eye. I hadn't really worked out what I was going to do with the scale like texture across his upper legs and shoulders either, so I started at the feet and worked my way up from there.

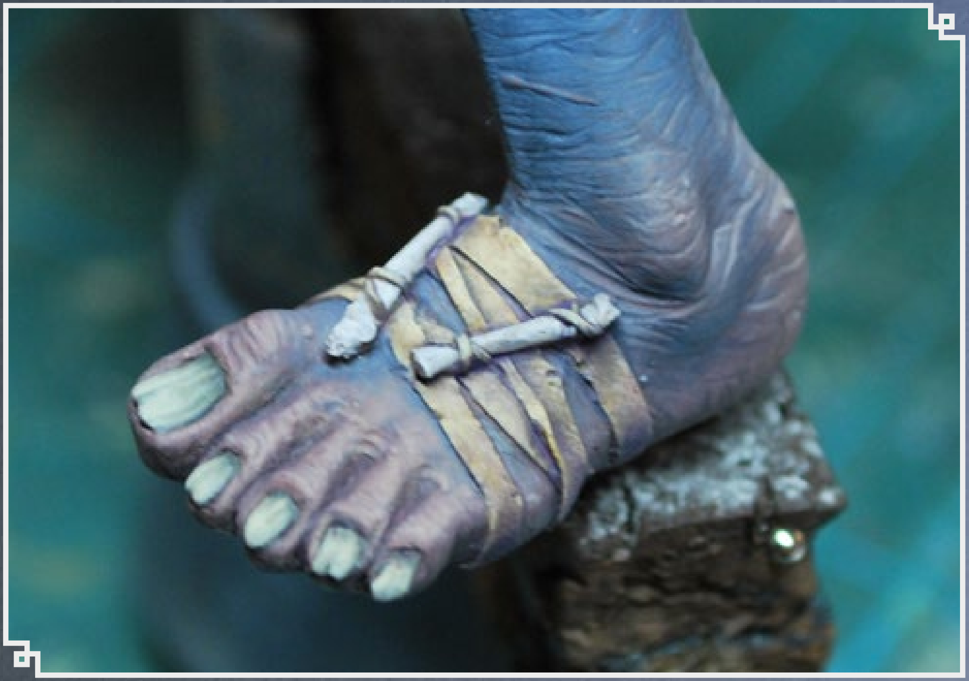
For the "pink" skin I mostly stuck with the Scale 75 colours, Indian Shadow for the darkest tones, Pink Flesh and Light Skin with an occasional touch of Games Workshop Dwarf Flesh where I wanted to tweak the mid tones and mixing in a little White or Ivory for picking out highlights on smaller details. For the mid blue tones, I also used a little of the Scale 75 colours but mostly relied on the blue greys from Games Workshop like the Fang and Shadow Grey with

Space Wolves Grey for keeping a blue tone in the highlights. It helps that they aren't quite as flat as the Scale 75 colours. That solid matt appearance can be very effective, but I've always felt that skin can do with a slight shine to it.

And with using a wet palette, there is no precise mix of these colours for specific areas, no hard division between the pink and the blue tones. Mixing a bit of Space Wolves Grey into the flesh tones for a highlight that runs from blue to pink just helps smooth the transition.

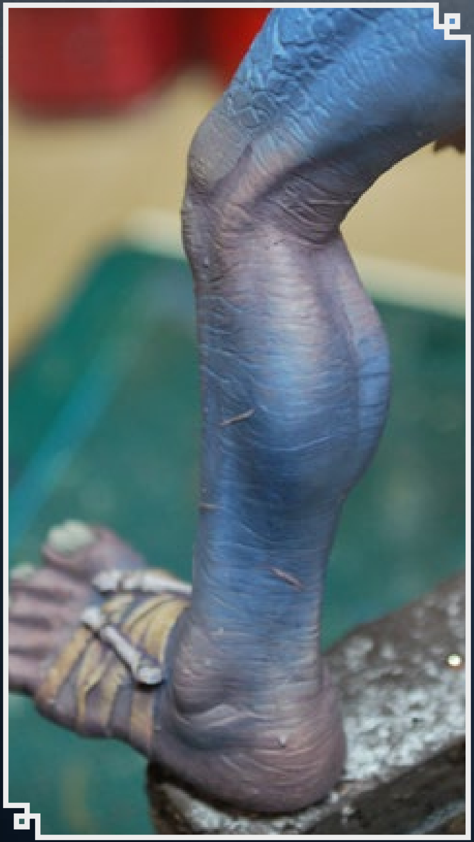
So, starting with the toes of the left foot I began with the Indian Shadow, adding the darker tones between the toes and then adding the blue emerging from under the straps and running down to the Indian Shadow between the toes. Then using a couple of thin layers of the mid flesh tone to transition the blues into the flesh running down the toes before using some subdued highlights to pick out the detail, but nothing too strong. They didn't need to compete with the bones or toe nails. And although I wasn't intending a great deal of contrast across the height of the figure, I still wanted to have the face a bit brighter than the lower areas.

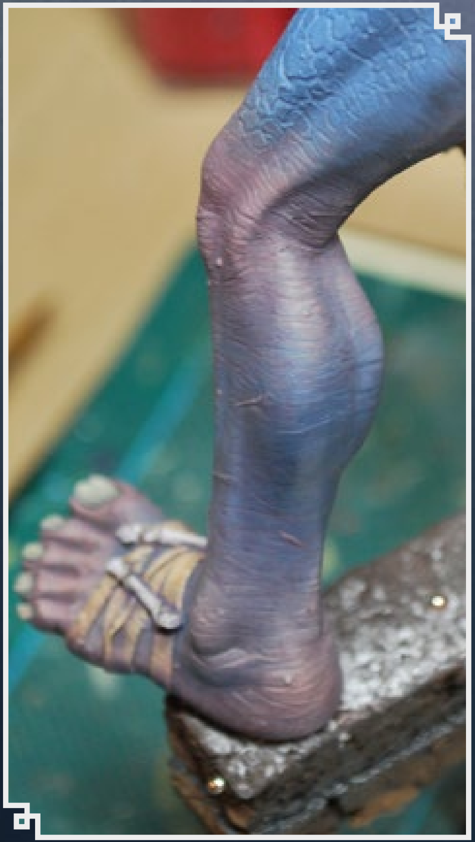
At this point I should mention that the figure is covered in texture; not just scars and pimples (although there are plenty of those) or the scales across the thighs and shoulders, but a general skin texture of fine smooth lines that crossed every limb and most of the torso. As I started to work on the area around the ankle I found this very useful. I could follow the area between two of these marks, layering in the flesh tone as I brushed toward the ankle, or brushing some blue away from the ankle, using the fact that the stronger colour is left where the brush is lifted.

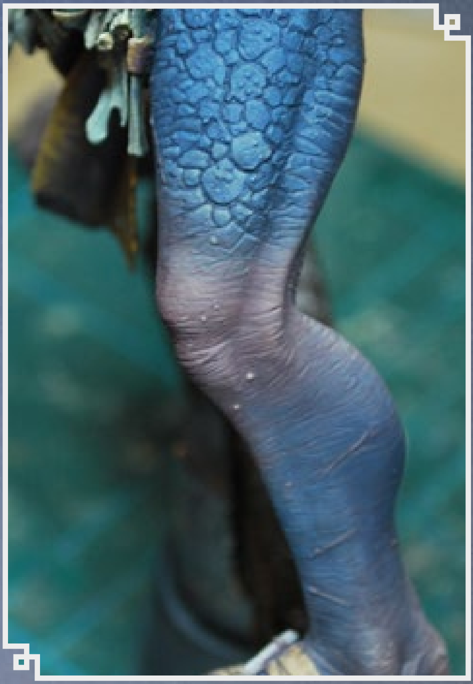


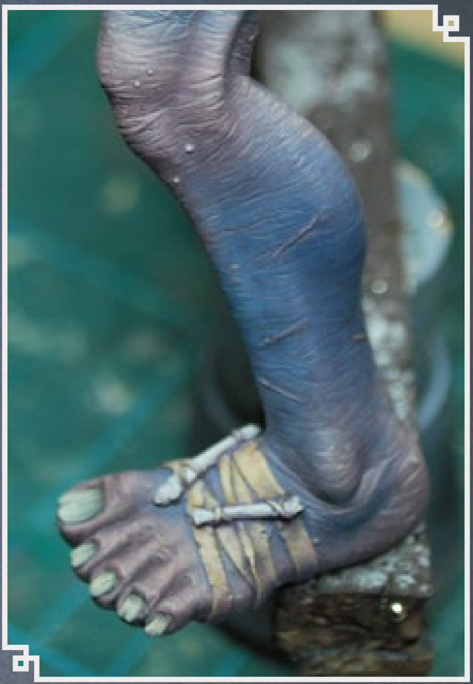
I could use the crease of the line itself to run a purplish 50:50 blue flesh mix between the zones. Highlighting the edge of the creases also allowed me to run flesh tones across the top of the blue elements and visa-versa.

In this fashion with a series of thin layers working flesh tones one way and blue tones the other I adjusted the colours around the ankle and heel. Using glazes to add to the shadows, smooth the occasionally transition and tweak colour balance in a few places.



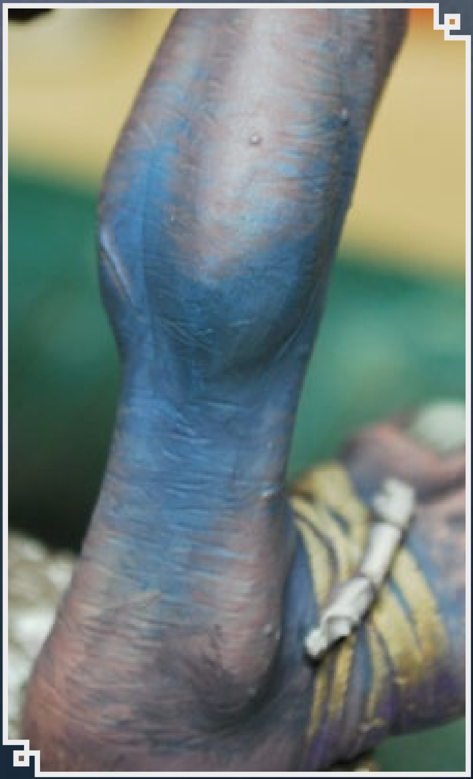


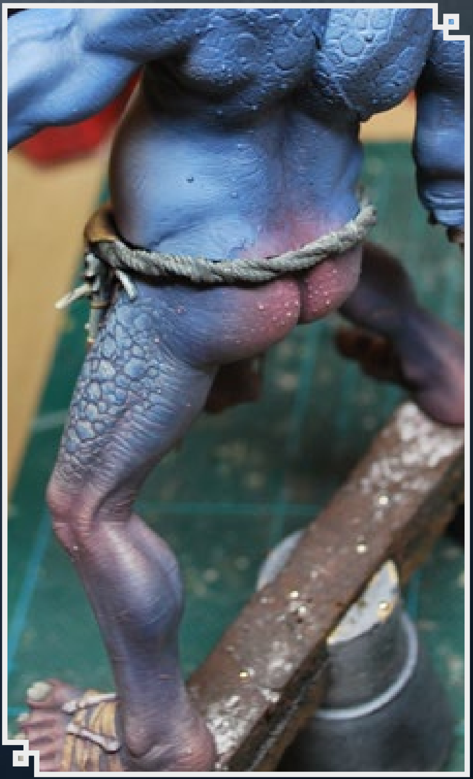




It's fair to say that I was taking it quite carefully at this stage, learning how the colours worked and how I could use the texture, carefully glazing depth into the shadows around the knee and calf muscles as I worked my way up the leg. Then going back and adding a glaze or two to a previous area to tweak the blending.

It's quite noticeable that as the painting progressed it was the flesh toned areas that grew in size, with highlights and glazes working their way into the blue zones. Extending from the knee down the shin, reaching down the calves at the back of the knee, the purple 50:50 mix working into the creases of the blue areas. This wasn't part of some plan, just the way it worked out, I found it easier to blend the flesh tones into the blue in this fashion and I liked the new balance.

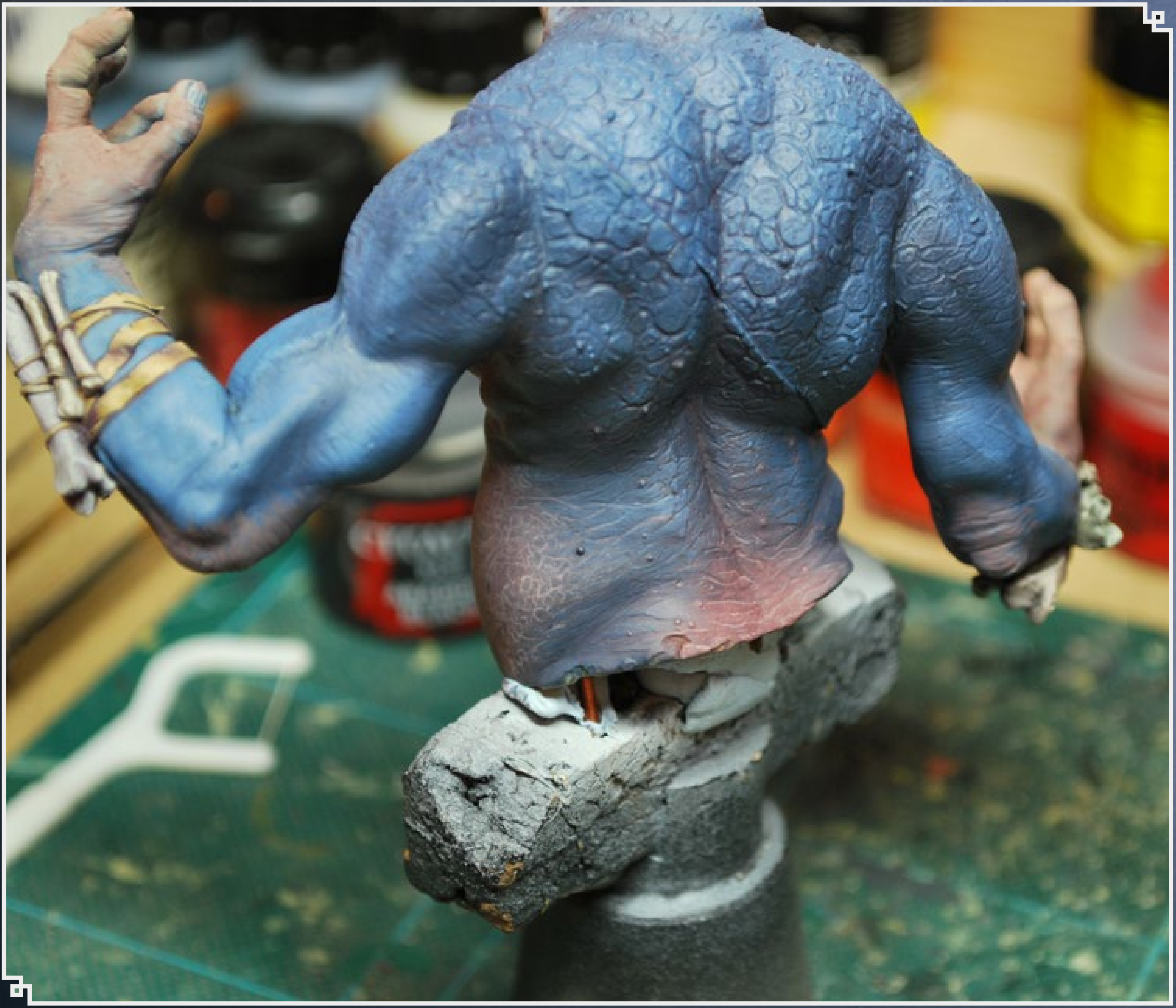




And as I got past the knee I had to make a decision on how I was going to deal with the scale texture. The issue here is that the only other painted copy of this piece I can find for reference is the one Chis Clayton himself painted and entered at Euro Militaire; 2012 I think. Anyway, he had done the scales in a dark tone with paler flesh colours filling the gaps between and I had wondered about following a similar approach, but I found that the way I had been using the texture, picking out and highlighting the lines as they ran across the leg leant itself to pushing that highlight onto the scales, adding a little flesh tone into the highlights along with the Space Wolves Grey.

I then used glazes to add some darker flesh tones to the crease that ran between the thigh and the muscles at the back of the leg, working this colour into the creases between the scales, in this way I drew the flesh tones from around the knee further up the leg and removed any hard boundary.

At this point I swapped to the other leg, time to see if I could repeat the process... Using the first as a guide and the experience I had gained painting the first I was able to take a much more direct approach, roughly blocking in a lot of the flesh tones and shadows, skipping a lot of the early tentative steps and allowing me to move onto the blending. I'll admit that I overdid it a bit in some areas like the flesh tone on the calves which went a bit too far down and took some effort to work the blue tone back in, but as a result it took about half the time.

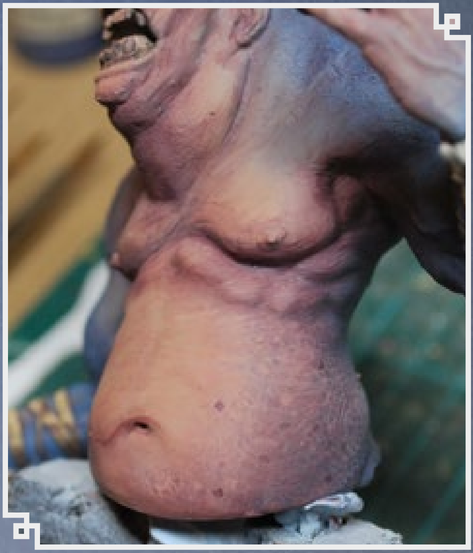


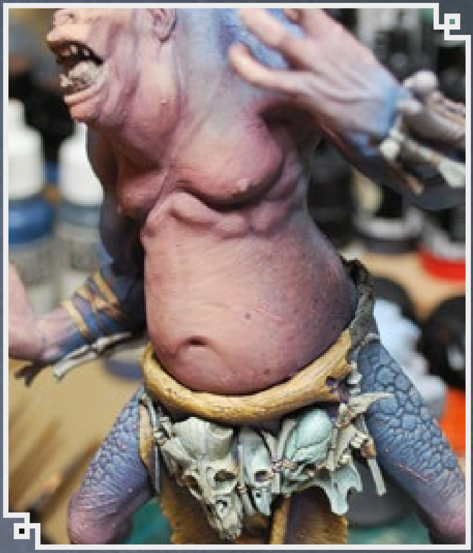
And that just left his pimply arse, and very pimply it was too. I used the sculpted texture to run the highlight colour from the scales across the darker blue tones at the hips which I then blended into a redder flesh tone than I had previously used, mixing some actual red into the mix. Also adding some of this to the small of the back on the upper torso to provide continuity across the rope belt at the waist.

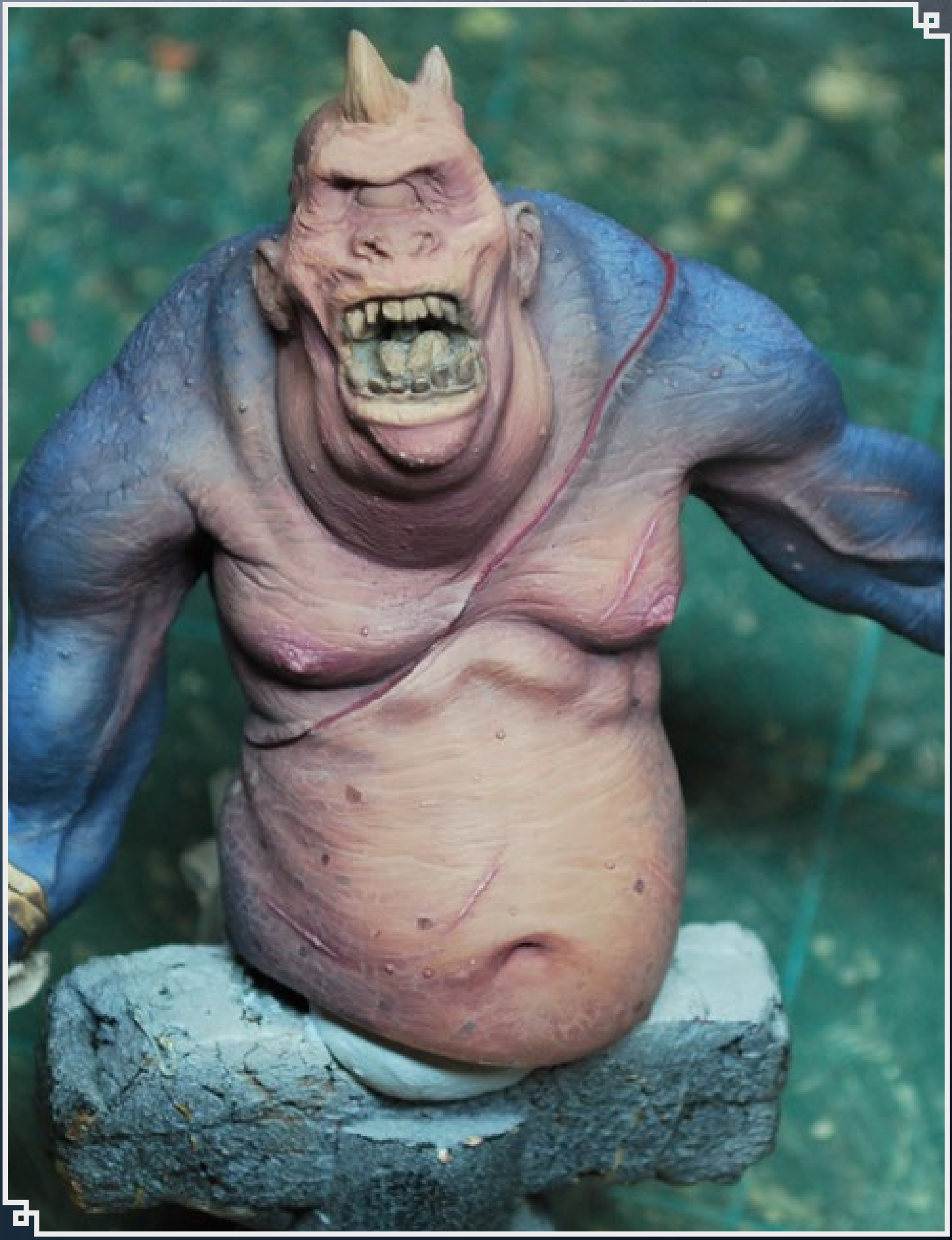
And this is where we come to another of those bits I should have done ages ago but had been putting off. The join between the upper and lower halves was a bit out due to the two large brass rods I'd used to pin them together, but it needed sorting before starting to properly paint it. Placing a sheet cut from a plastic bag across the top of the lower torso I pinned the top half through it then used some thin strips of Milliput to really match the upper half into the seam around the belt, then left it for an hour or so to firm up a bit before smoothing the surface and refining the fit where needed. Once it was fully cured I could just lift the upper half off and peel the plastic sheet away; leaving me with an almost perfect fit as the plastic was so thin.

Moving onto the upper torso I started by roughing out the shadows across the whole torso and the arms, adding some flesh tones to the elbows and extending them around the arm pits and along the under arm.

I then returned to working in the flesh tones running up the centre of his back. This was basically treated the same as the legs except for using a bit more of the red to match it with the tones on his rump.







Then it was time to work on the transition from the blue coming from his shoulders and hips to the flesh tone across his stomach. Where it worked under the arms the shadows, extra volumes and texture in the area helped link the colours, but the blend around the waist just wasn't working out. The area was just too large and too smooth; and didn't seem to work with the elements I'd already done.

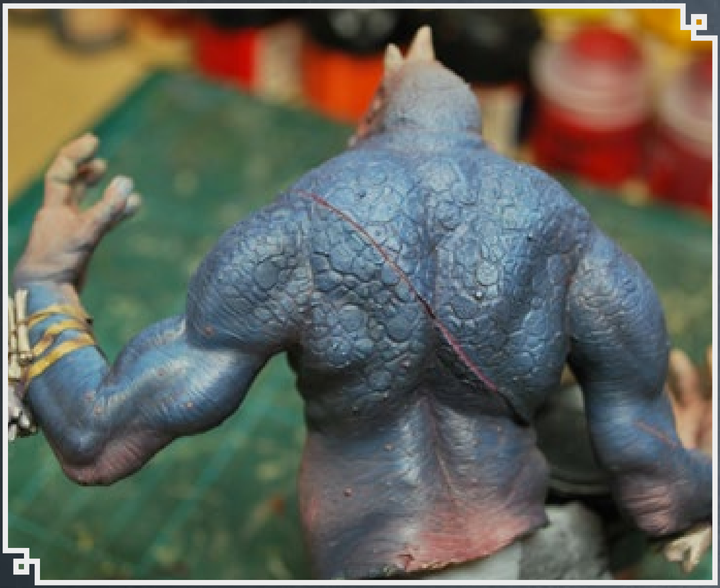
This was when I decided I'd add my own texture. If I couldn't get a smooth blend I was happy with I could extend the highlights from the sculpted texture at the back into some sort of mottled scale effect akin to the upper thighs. Using a mid to pale flesh tone and a swapping out the 1 and 2 size brushes I'd been using for a 0, I literally scribbled my way across the left side with a series of small squares and circles.

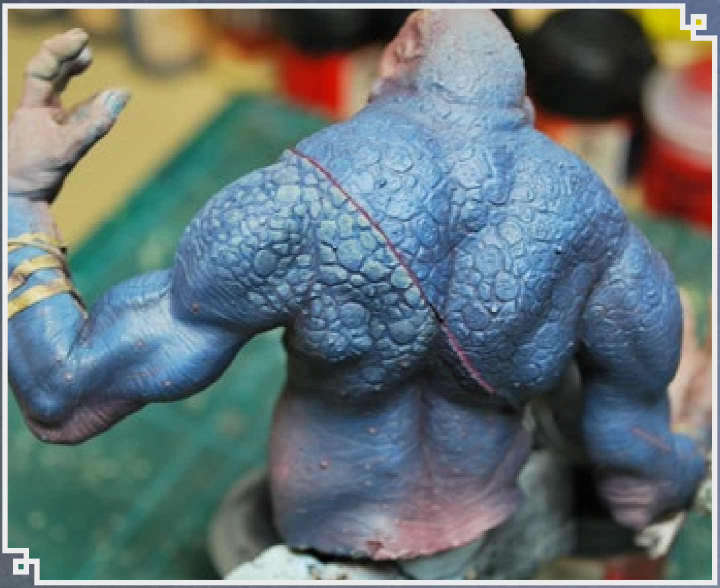
Sometimes I isolated darker patches I'd not yet smoothed in, and I'd come back later and deliberately darken or lighten some spots to emphasise the texture. A small hint of blue grey amongst the flesh tones or a touch of reddish flesh surrounded by blue grey. The two hardest points were trying to make sure the texture wasn't too regular and wondering if it would actually work when I'd finished …

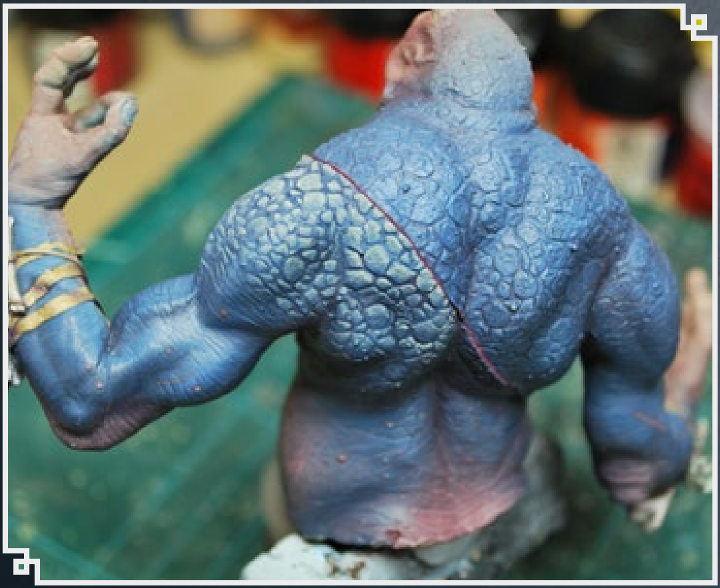
So it was with some relief when I'd finished and lifted the Optivisor that I decided I liked the overall effect and didn't have to go back to the drawing board.

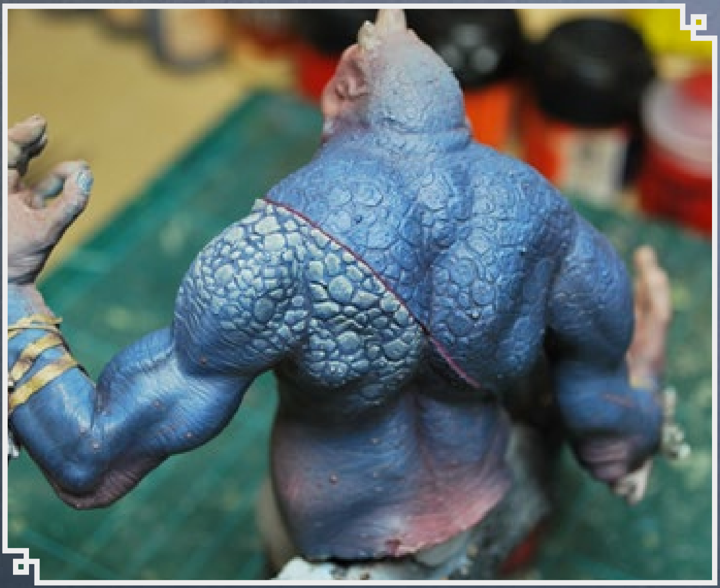
Meanwhile the little sculpted texture that there was across the upper half of the stomach could be used to break up the need for total smoothness in that area.

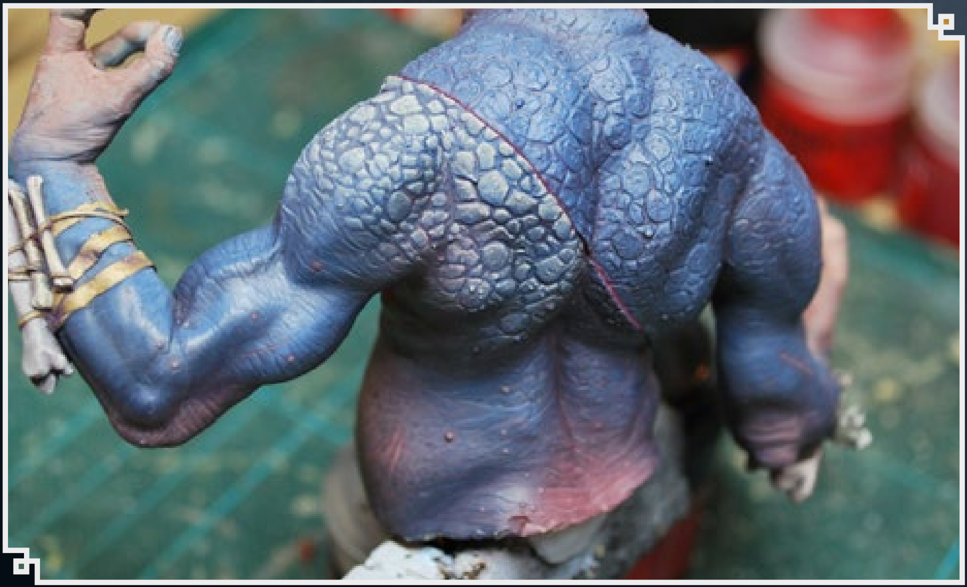
From there I worked on the flesh tones across the chest and smoothing the volumes around the chin and lower neck, pausing to add a bit of red and pink for the nipples





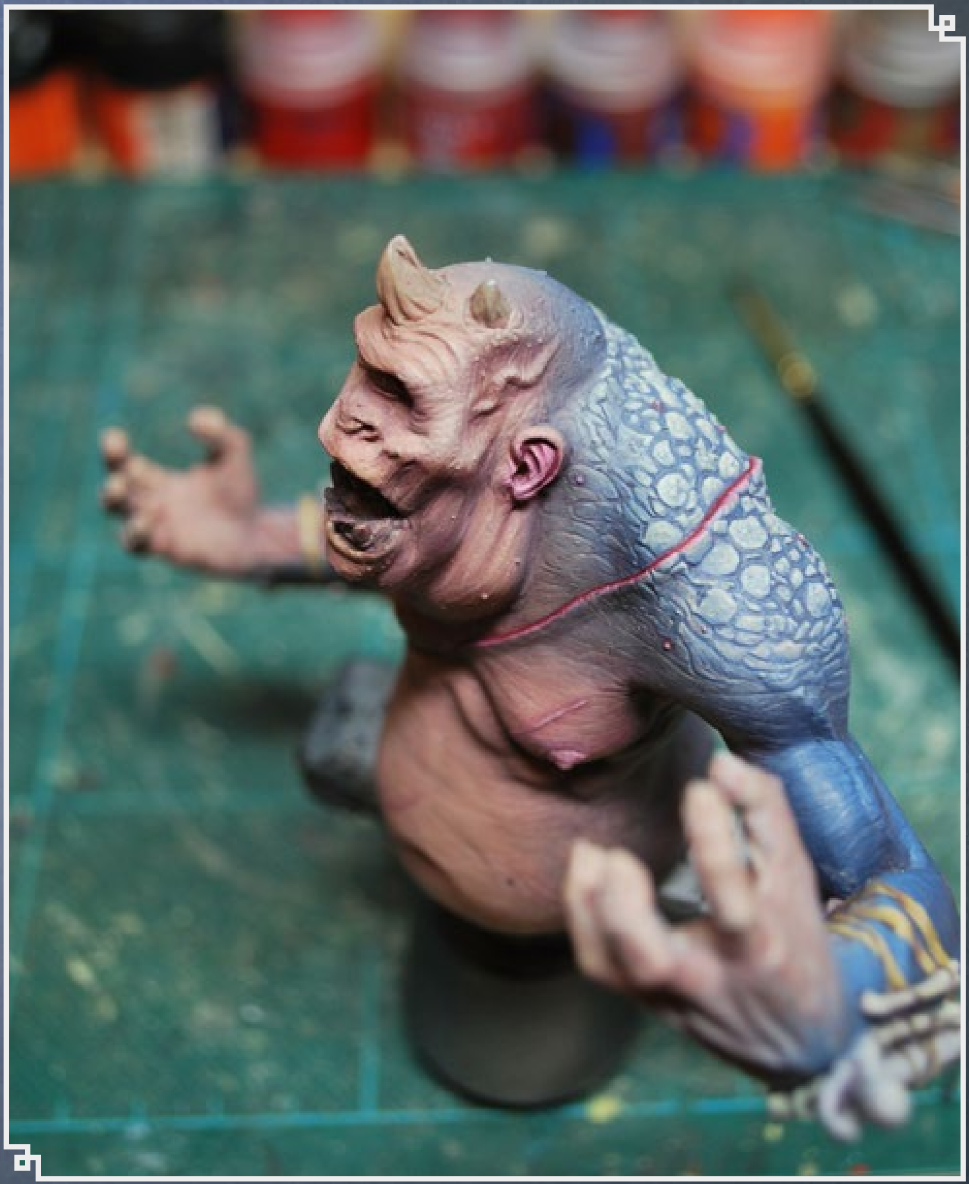


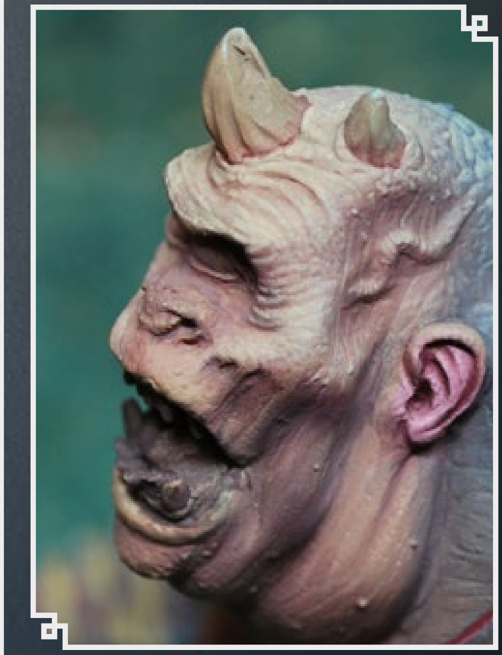


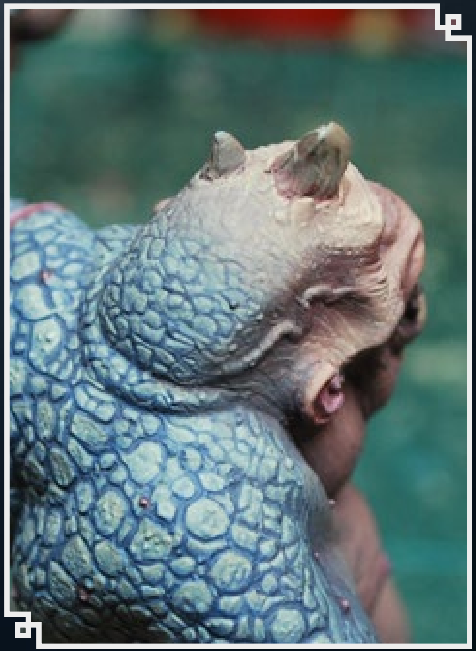


before moving on to the arms which were mostly a repetition of the techniques I'd used on the legs.

Probably worth noting that although I did the left forearm first, it was another of those areas that just didn't seem to work out for some reason. So when I did the right I focused on using a lot of painted texture to highlight the tendon and vein structure, pushing the flesh tones all the way to the elbow. Then when this was done I returned to the left and reworked the wrist area to there to match.



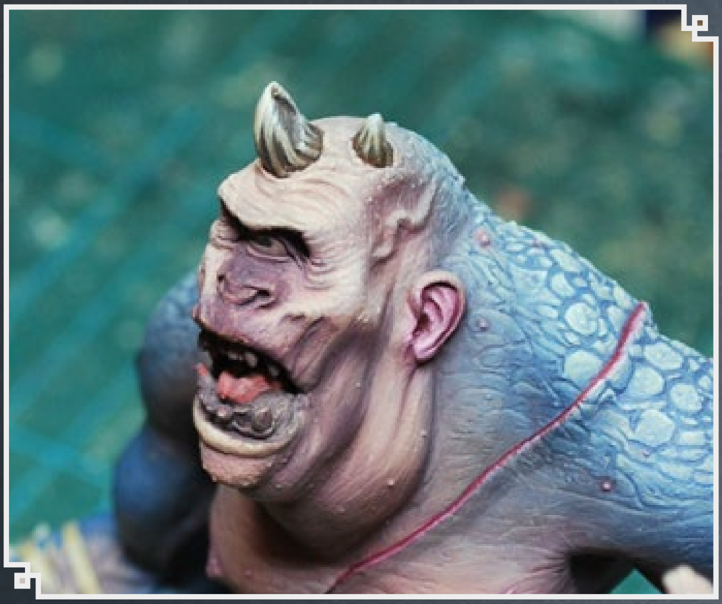


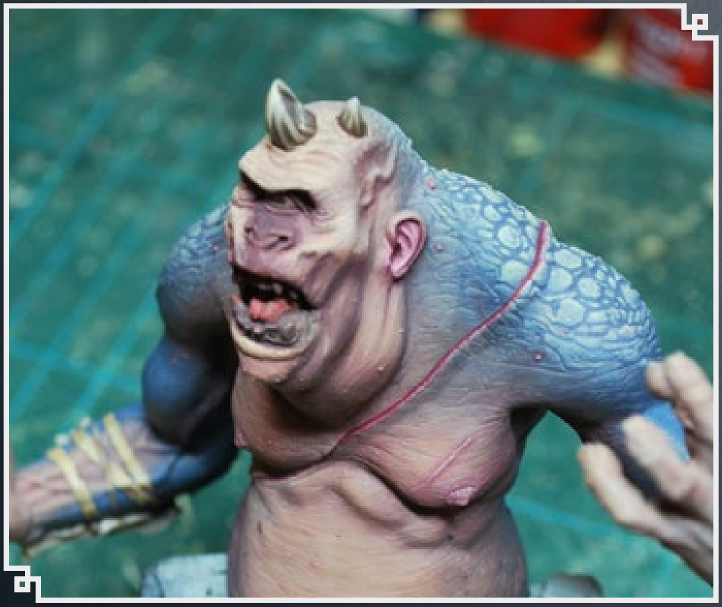


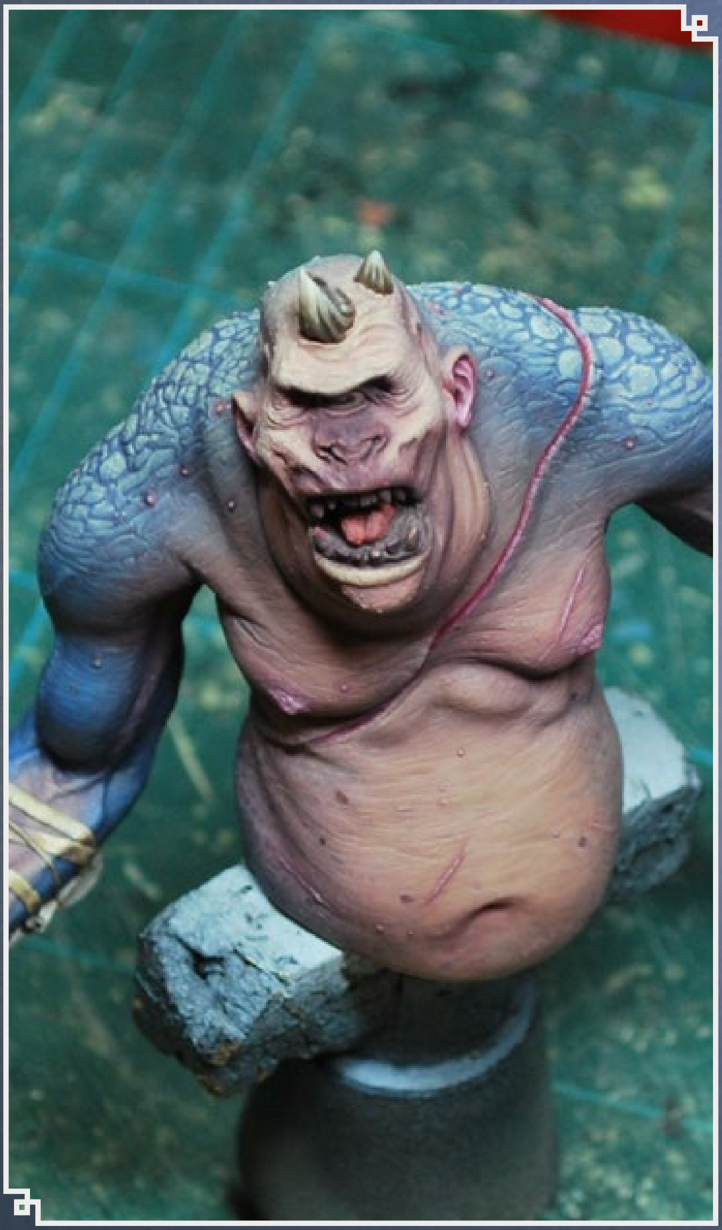
I held off on doing the hands at this point because at some points I was using them to hold and support the figure and I'd just damage the paint work. So I returned to finish the shoulders and head. Building up the highlight on the scales in three or four passes before glazing back for some shadows and colour variation, most notably adding warmer flesh tones where the shoulder joined with the arm pit.

This stage stopped just shy of the back of the head. Before starting on the texture where it went onto the scalp I worked on refining the volumes at the side of the head and the neck at the front. I had already worked on this a bit when I was doing the chest area, but with the pale texture coming over the shoulders I could properly refine the colour shift around the ear. And while I was working on the area I did the ears themselves, a nice rich pinkish red tone.

Then I focused on the texture and highlights across the scalp, adding more flesh tone to the highlights on the texture as it came up from the back and shoulders and mixing a bit of the Space Wolves Grey into the highlights on the top of the head.







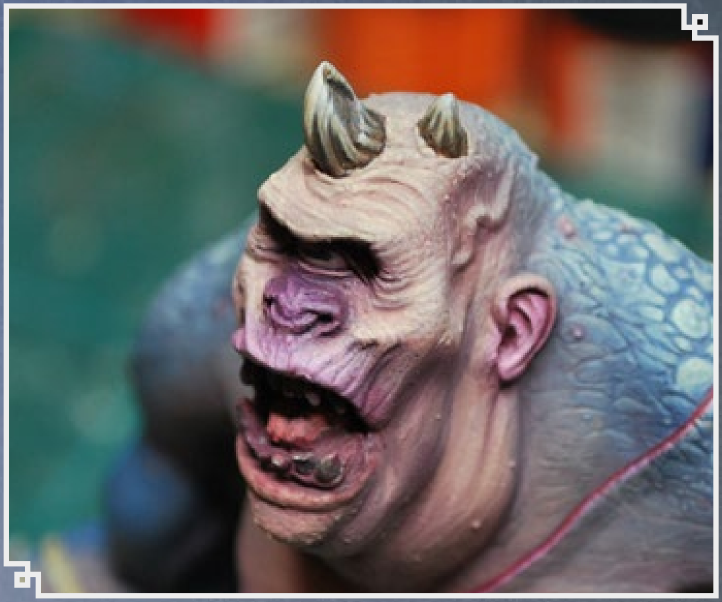
And then it was time to properly work out how I was going to do the face. I'd always planned for the blood splash to be red to add a sharp contrast on the snow base, so the ears and mouth would use a lot of red and pink tones. But I was unsure on whether I was going to extend those tones to the nose, and I was still unsure on how exactly I was going to do the eye. I knew I wanted a bright saturated contrasting colour but the shape wasn't settled. I didn't want to do a basic human eyeball and recall thinking something like a cuttlefish eye could work well but was a bit unsure.

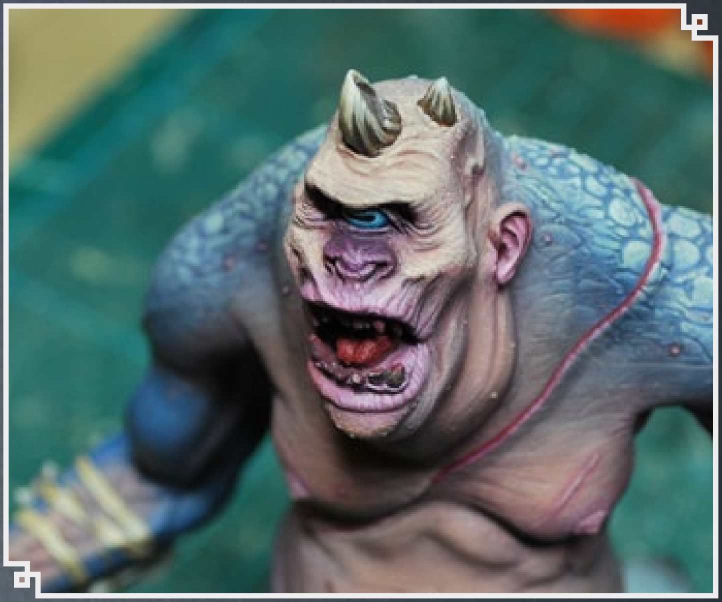
So after a couple of hours researching eyeballs on Google I decided I liked the look of the horizontal pupil you get with sheep and goats, although I have to say a lot of the lizard eyes did look very interesting. I also chose to have a darker nose, thinking this would add more variation and contrast into the face.

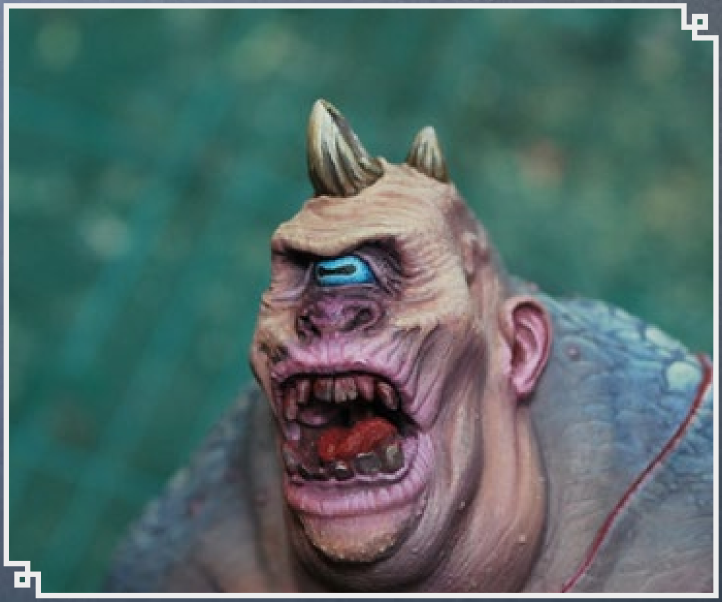
I then focused on working the dark purple tones I'd chosen for the nose, blending them up into the shadows around the eye and down into the pinker tones I was adding across the top of the mouth. This gave me a dark socket where the bright blue tone for the eye could really pop, maybe not too realistically shaded, but certainly effectively.

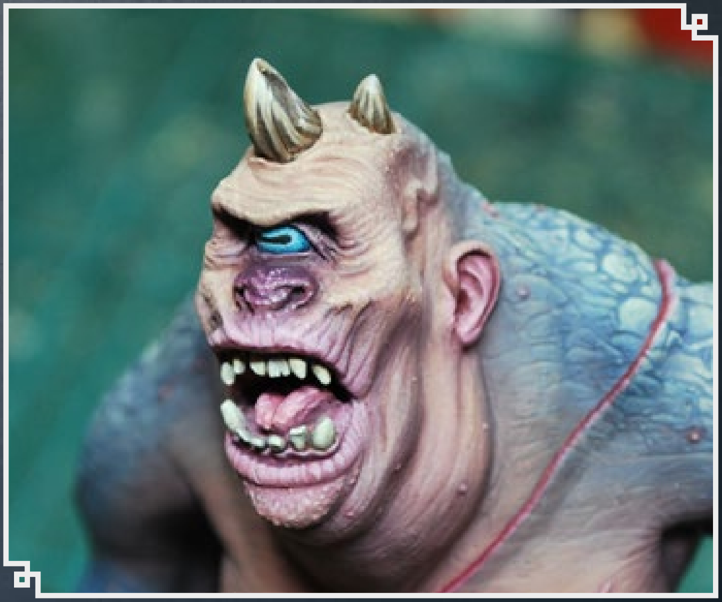
From there it was just a case of finishing off the remaining details. Having to add some texture to the lower lip, blending the pink tones onto the chin, making sure the teeth weren't too white. And after doing the hands it was just a case of sticking the two halves together.

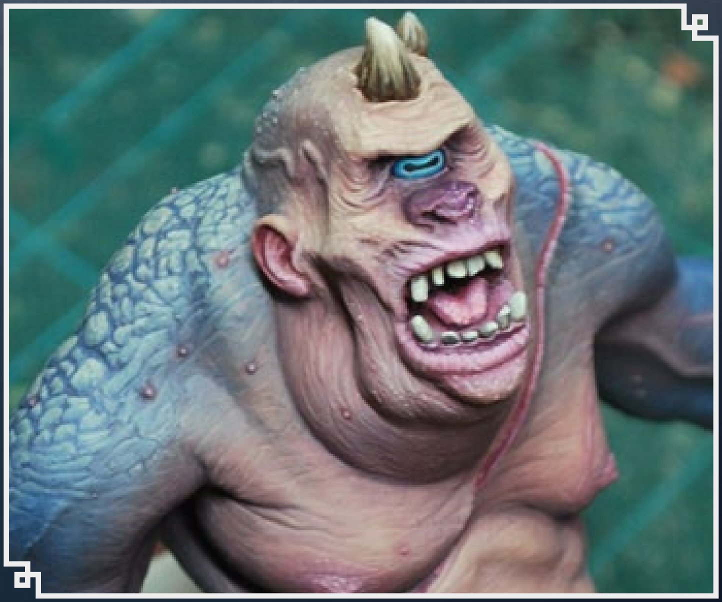
I recall having to use another couple of small bits of Milliput at the join, but where you have such a constantly shifting set of colours











across the surface it is quite easy to paint a couple of small areas back in.

So apart from a bit of blood splatter that was the Cyclops finished. I bit haphazard in approach at places, but I've always been a bit easy going and free-form in my approach, having an idea of the overall shape of the piece but leaving the details a bit late. And I'll be the first to admit that from time to time this has caused me issues.

So time to end here, and next we get to look at painting baby doll, splashing a lot of Tamiya clear red about and going over the bits that could have been.

Till then.

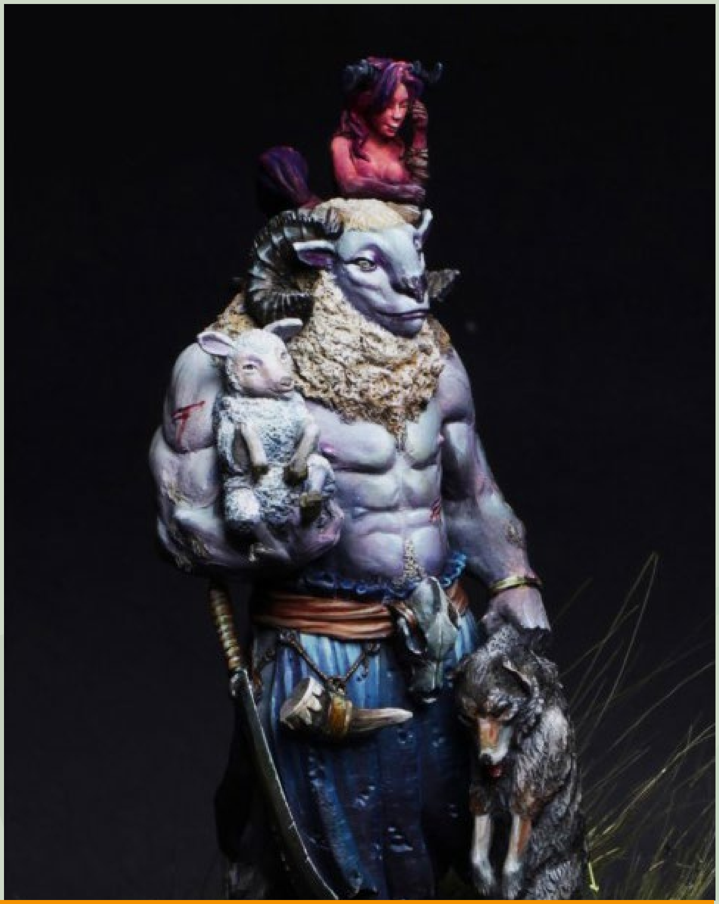
by **Terry Cowell**

Pagnus Sp. Ed

Price:	£55
Scale:	1/24th (75mm size)
Material:	Resin

Available from

aradiaminiatures.com



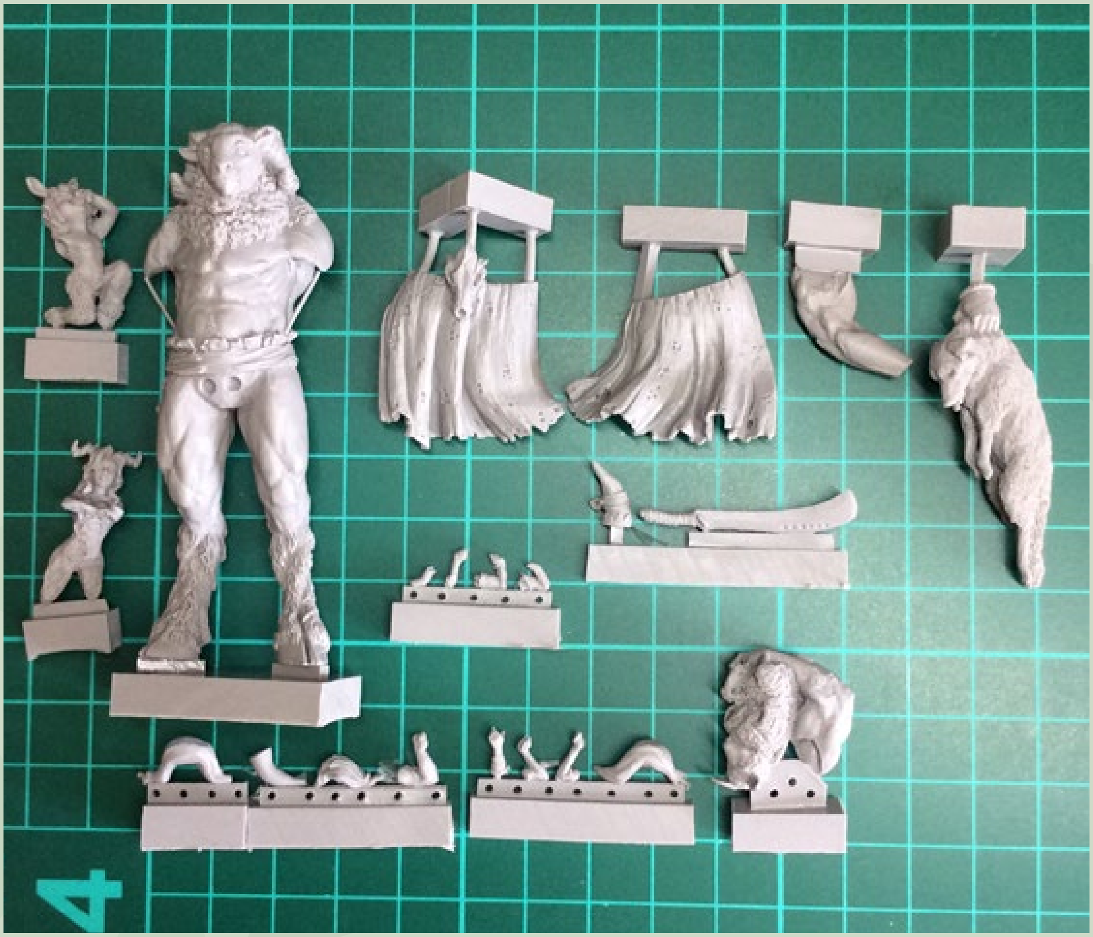
Aradia Miniatures' Pagnus and Dzhur-ghul

I know previously I have mentioned that I hold the team at Aradia Miniatures in high regard and for this reason I am absolutely delighted to review two of their releases. I pointed out before that they don't walk the well-trodden path and with these releases they demonstrate yet again that they understand the realms of true fantasy in miniatures. It's so obvious that they enjoy creating new and exciting ideas and it's no coincidence that many of their miniatures brought to life by artists end up in dioramas. Aradia minis deserve to be taken the extra mile.

Paganus

I will start off by having a look at Paganus. Everyone is aware of the history of wolves killing sheep and the fear of such is perhaps best captured in Aesop's fable 'The Boy Who Cried Wolf.' Have you ever considered what would happen if just for once the shepherd was a badass and instead of a boy, it was a vigilant broad shouldered heroic ram? Aradia considered this—it's what they do ☺,

The figure depicts a twist by setting a scenario where a ram shepherd has snagged a naughty sheep hunting wolf. He lovingly nestles the frightened lamb in one



arm while the wolf gets carried unceremoniously. The wolf can be considered as dead or alive, but for my narrative he would always be alive.

I'm not sure how they arrived at the name Paganus, but it likely derives from the term Paganism; anyway, the name suits perfectly, so I won't research it further. The additional satyr queen included in the special edition sits atop Paganus watching the scene unfold and you can also buy an additional 'Happy Satyr' to include with your scene for an additional 6 Euros. I really like this since it looks to be a female version of Pan who was regarded to be the Greek pagan god of shepherds.

The kit comes in 22 parts and as always, the sculpting is of the highest quality. I think they decided a long time ago that they wouldn't compromise regardless of the cost of having the best in the business help bring their visions to life and once again it's reflected in the skill and complexity shown in the kit.

The largest component is the head, body and legs of the main character. I absolutely love his face. There is a lot going on with this figure without the need for it to be an all action piece. Instead, Aradia has opted to portray our hero with a calm wisdom and inner strength. It makes me feel like he loves all the animals and is taking the wolf off to his own mother to be reprimanded.

There are lots of small components, so some thoughtful assembly will be required; nothing complex, but I would advise using the pictures on their Facebook page or on the Aradia Miniatures website as reference.

The detail is sensational and evident everywhere from the fur on the wolf, to the teeth on the skull or the ornate detail around the satyr horn.

I could find no defects and the only preparation before I assemble will be cleaning a little flash, which is expected. The casting is perfect and the smaller components on sprue reveal that they haven't cut corners. They have chosen to cast these components separately rather than sacrifice detail. There were no air bubbles which is surprising given the smaller parts. They would have been forgiven for the odd bubble, but no need.

The packaging is the plastic box Aradia uses for figures this size. It's practical and more importantly will withstand any postal abuse.

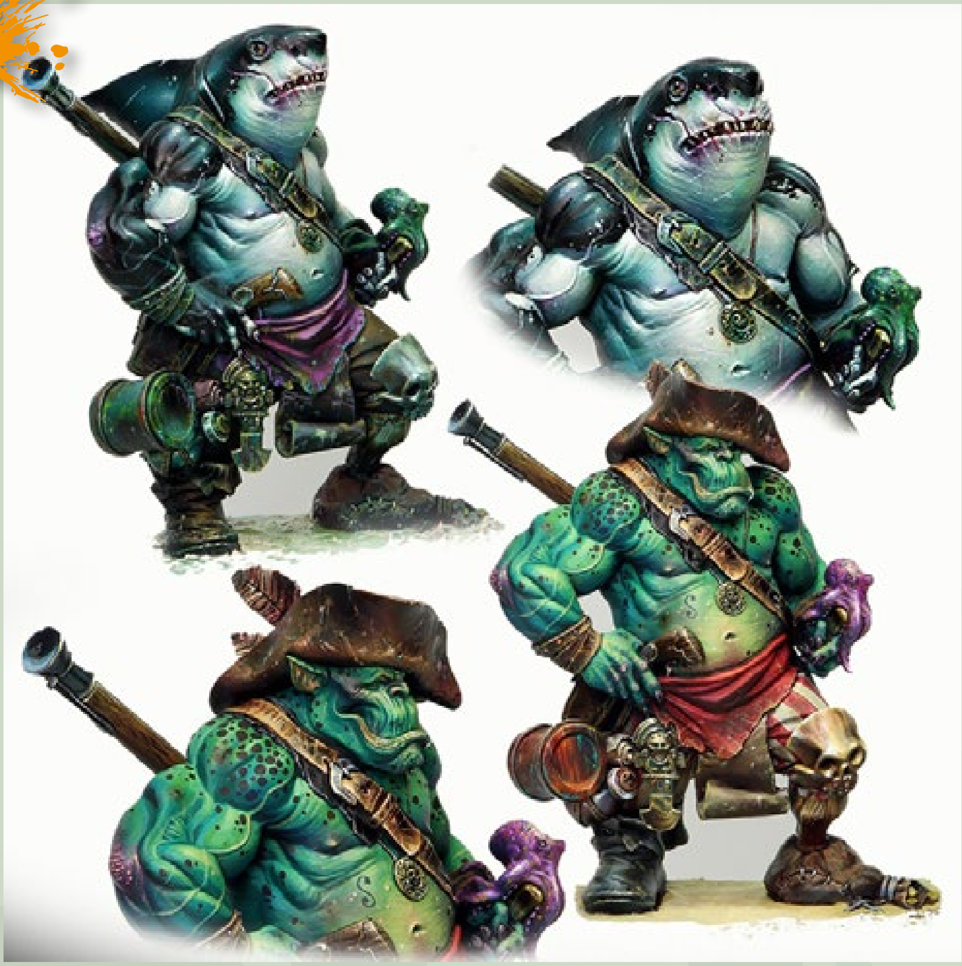
I find this to be another inspiring piece from Aradia and for anyone wanting to put all that gamers grass to work on a diorama, this might be the perfect opportunity.

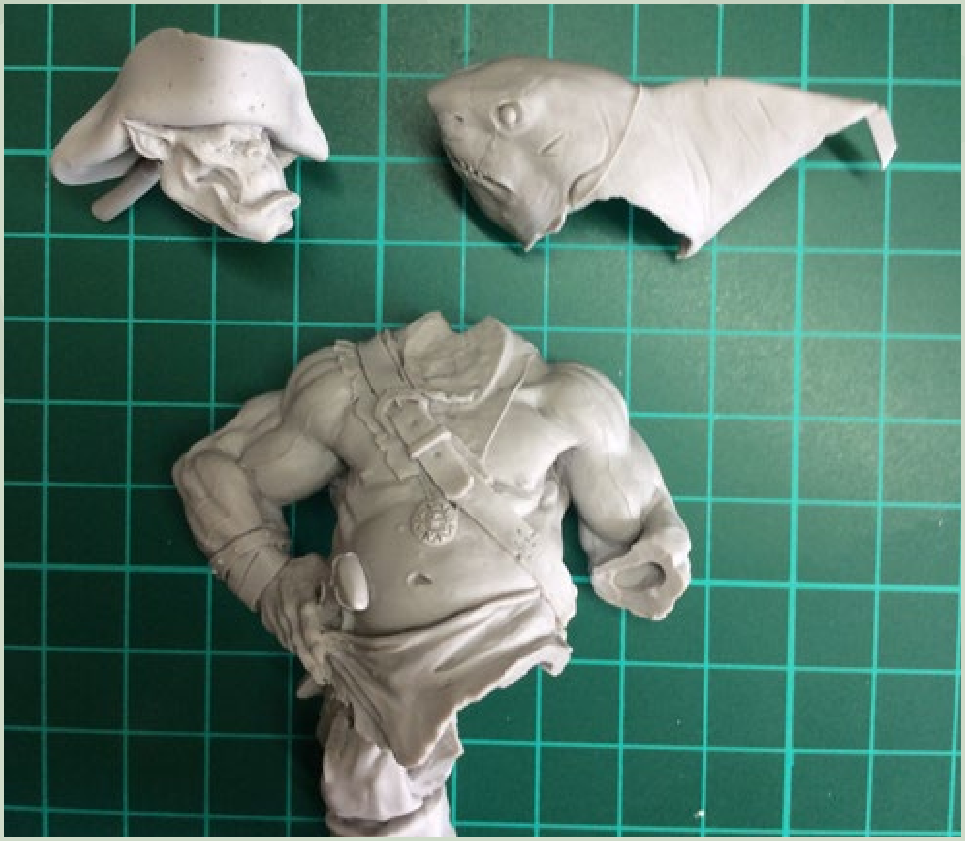
Dzhur-ghul

Price:	£50
Scale:	1/24th (75mm size)
Material:	Resin

Available from

aradiaminiatures.com





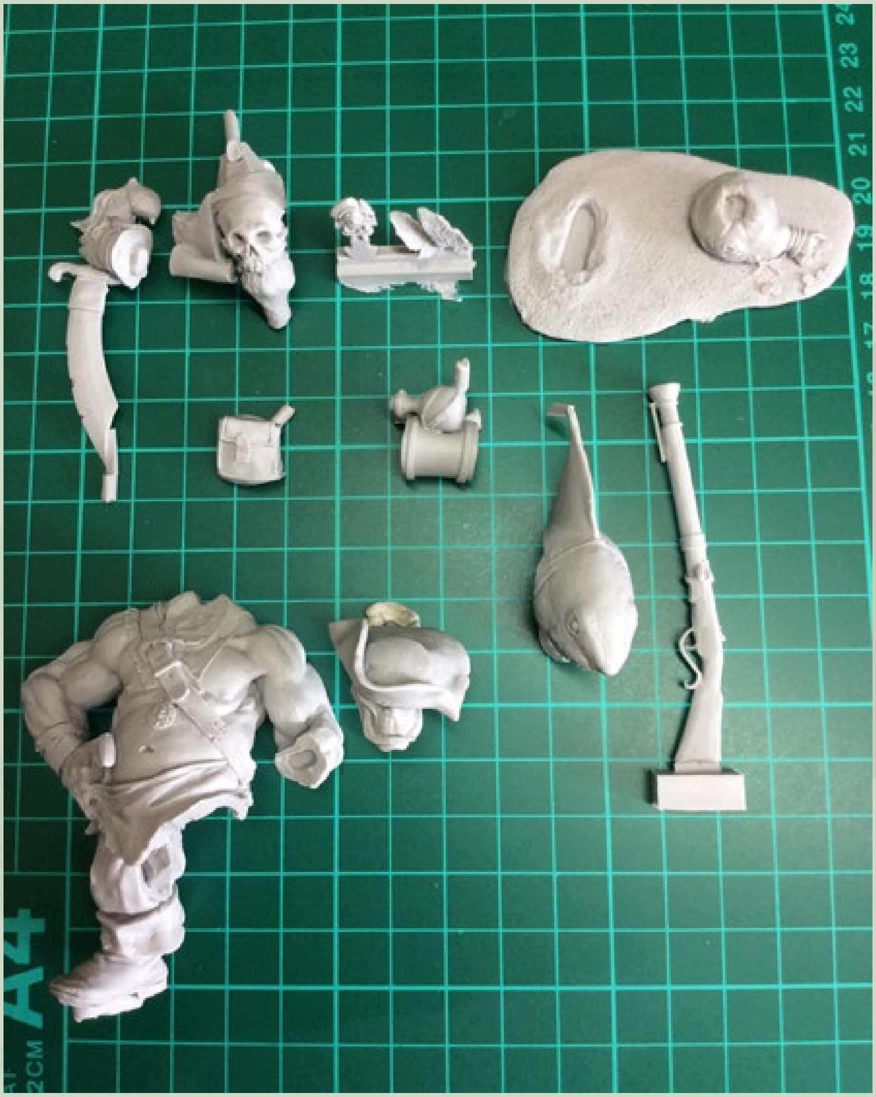
Dzhur-ghul the Robber

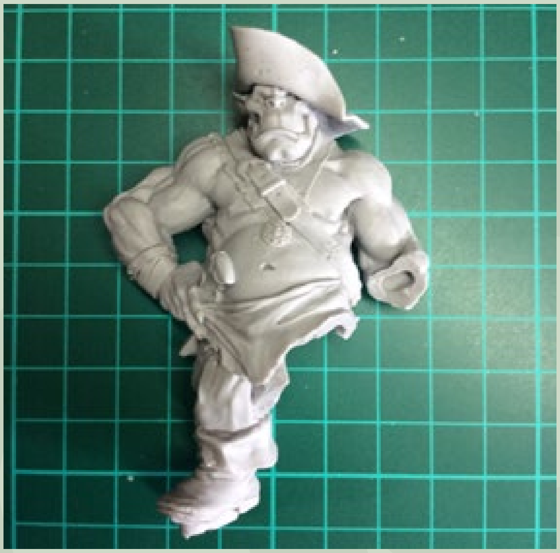
Next onto Dzhur-ghul the robber (orc/shark pirate). I know that's a mouthful, but it's a clever sculpt with two head options, so you need only say the name applicable once constructed.

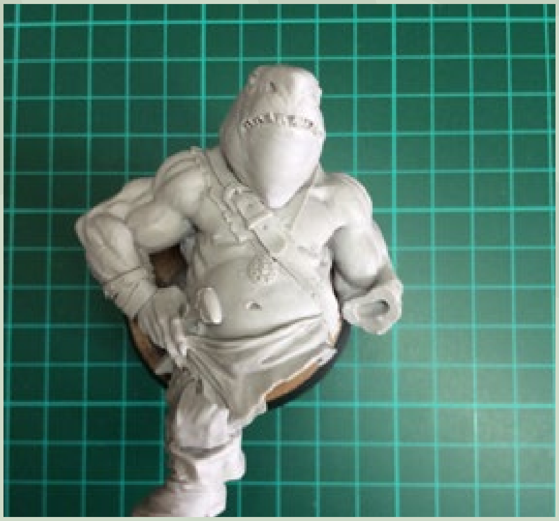
The orc/shark pirate is a fun piece from Aradia and as stated above has 11 parts, only 10 utilised in constructing your character and for those budding sculptors an additional head is left for you to play with.

I fell in love with this piece soon as I came across it. It is sculpted by Joaquin Palacios and I seem to coincidentally own everything he sculpts these days. I say coincidental because I don't consciously look at who the sculptor is before buying a piece. I feel for the emotional connection and imagine how I might paint it.

The first thing to consider is the innovative alternate head options; how can this work? I am pleased to say it works perfectly. Both heads fit the piece as though they were the only intended head. It is then down to the author to paint orc or shark skin. The main component is the torso with one leg and everything else fits around this. The unattached leg is a wooden peg, so it might be nice to paint this separately; it slots in perfectly like the different heads. The bottom of the peg leg punctures a spilled bag of coins on a small base which is included (nice touch)!







This figure has a wealth of different textures to play with from the wooden rifle hilt, metal buckles and coins, skull kneepad, octopus, leather pirate hat, scrolled map, feathers and skin. This will be thoroughly enjoyed by anyone painting this and makes a fantastic personal study for anyone wanting to explore and improve their skill set.

The miniature is well balanced with the left knee extended forwards and the musket pointing in the opposite direction. The skin is textured and detailed with veins protruding along the muscled arms. He has a scimitar type sword and in another lovely touch, there is a small octopus which covers the hilt with the tentacles hanging down over his left hand.

Do I choose the orc or shark head? The orc head is wonderful. The face works well; anatomically it's believable and the pointed ears finish off the look. The tilted pirate hat and lip ring make it very stylised, so this is very tempting.

For me, though, I will be going team shark. There is something about those ghostly eyes and the rows of teeth which draws me in ☺

The quality is the same as described with Paganus; no defects and very little attention needed. For anyone wanting to paint this piece to display standard you might want to add a little milliput to make the seam where the head joins the body invisible, but this is really splitting hairs.

Overall, it's an innovative fun piece and good to remind yourself once in a while how much fun you can have with a miniature and to just start a project that leads you back to the joy of painting. (Oh yes, I quoted Bob Ross)☺

Both Pagnus and Dzhur-ghul can be found at Aradias' webstore www.aradiaminiatures.com. Find information about their news and latest releases on their Facebook page and don't forget they have a Patreon page for anyone wanting to level up.

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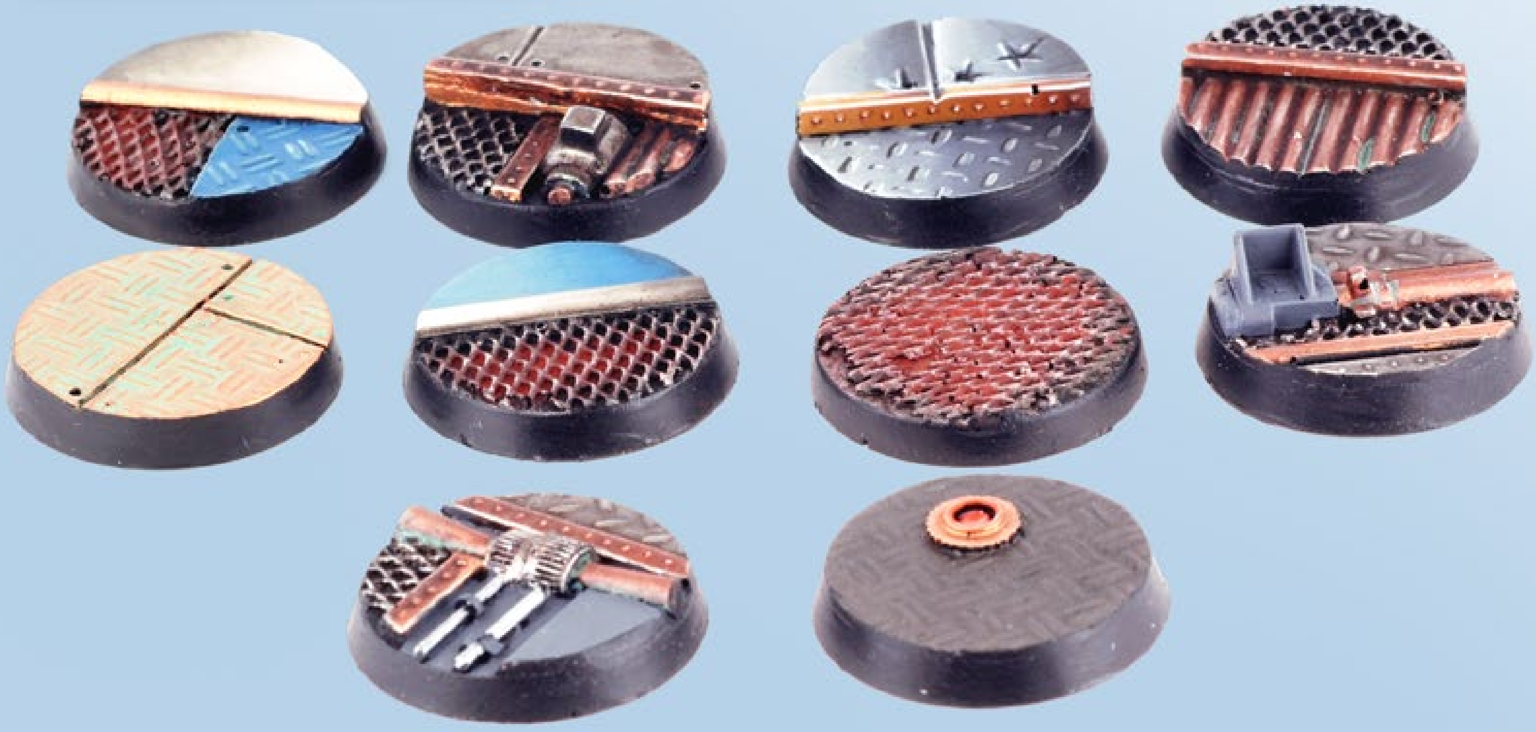

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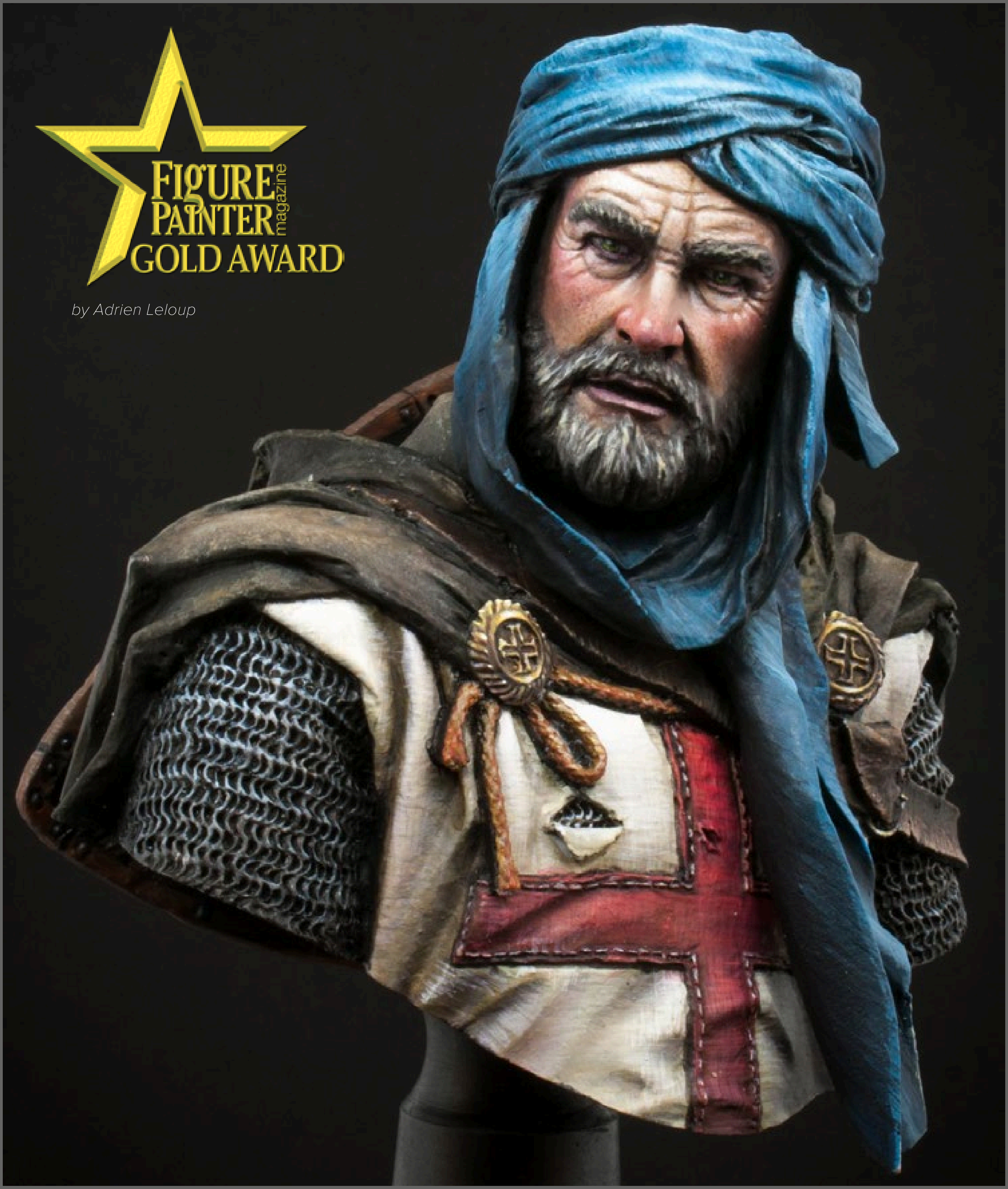


FIGURE PAINTER magazine GOLD AWARD

by Adrien Leloup

by S. Turner

Starship Captain, 1/6 scale by Bucky Sheftall

Le Capitaine by Martin Hawkins

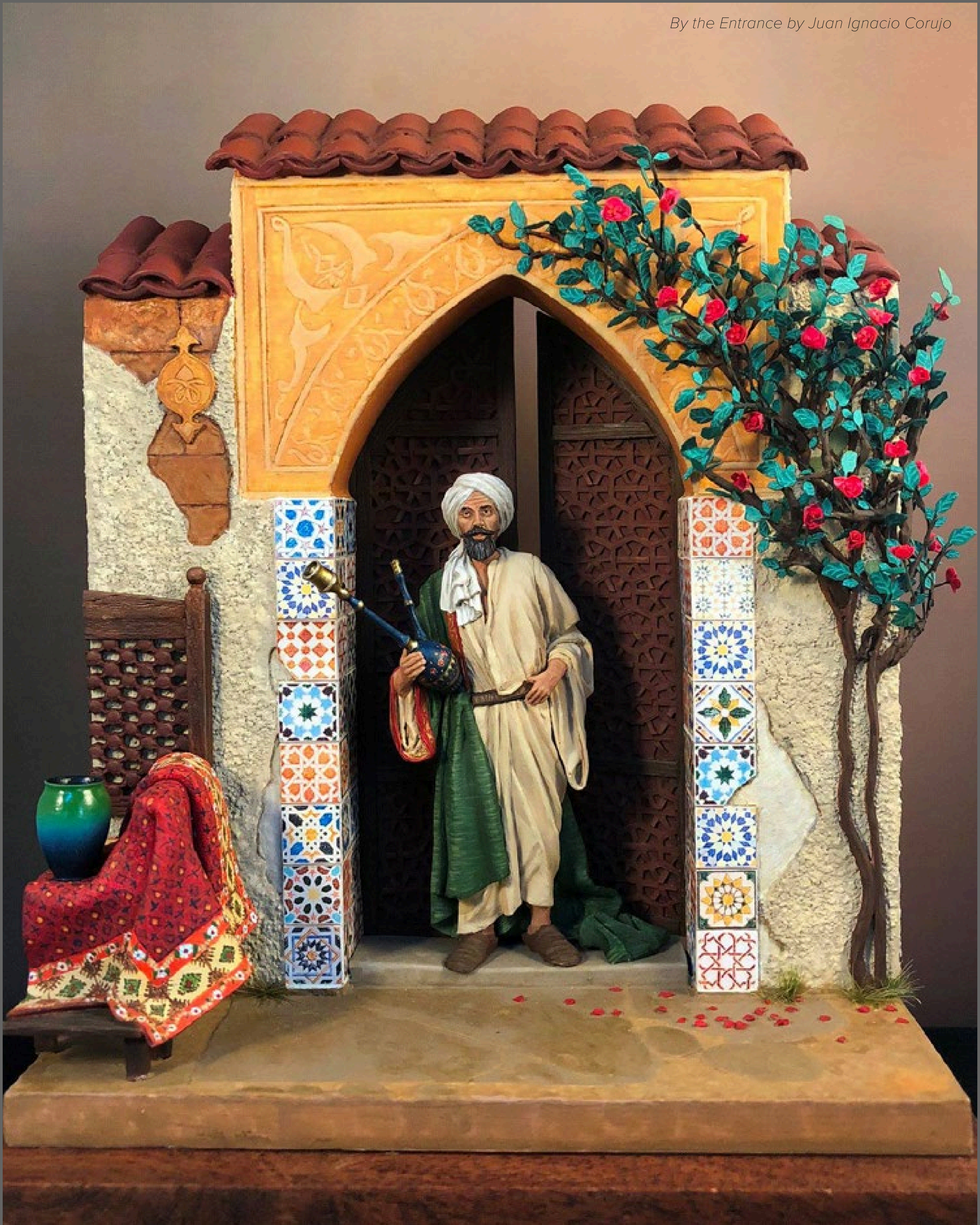
Remorseful Day by Graham Rich

Kahl-Agul by Koen Dijns

Sana by Serge Vicaire

1/6th Dark Knight Joker by Mike Hoekstra

by Jose Manuel Lopez Villen



By the Entrance by Juan Ignacio Corujo

The Dragon Lord

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